

The Wizard of Oz



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Hello and Welcome

...to Altrincham Garrick Playhouse, and to our production of *"The Wizard of Oz"*. L. Frank Baum's original story, which has come to be seen as a classic 'American Fairy Tale', was immortalised on screen in the sumptuous 1939 M.G.M. technicolour movie, starring Judy Garland as Dorothy. Harold Arlen and E.Y. Harburg's songs have since passed into film history, and the Academy Award-winning *"Somewhere Over the Rainbow"* has become a torch song for hope in dark times.

In the intervening years, many different versions inspired by the original material have appeared on stages and screens across the world. In 1974, *"The Wizard of Oz"* was reborn as a pioneering African-American musical: *"The Wiz"*. A hip, contemporary take on the Oz myth, featuring a pop, R&B and jazz score, the show went on to win seven Tony Awards – including Best Musical. A 1978 film adaptation starring Michael Jackson and Diana Ross helped it gain further popularity, and the musical has been successfully revived on Broadway this year. Meanwhile in the U.K., Nikolai Foster's exciting production of Andrew Lloyd Webber's re-imagining of *"The Wizard of Oz"* has been seen across the nation earlier this year. And next month, the eagerly anticipated movie version of Stephen Schwartz and Winnie Holzman's smash-hit musical *Wicked* is released... well, part one, anyway. The show is split into two movies – because after you hear *"Defying Gravity"*, apparently you need a year to recover!

For this production, we've gone back to the original film by choosing to produce John Kane's version, adapted for the Royal Shakespeare Company in 1984. With a staging that features elaborate set designs and special effects that bring the fantastical world of Oz to life in a whole new way, this version stays true to the heart and spirit of the original movie. But there are also some notable differences that set it apart. Additional musical numbers which were originally deleted from the final cut of the film have been restored to the show, adding depth and dimension to the emotional impact of the characters' journeys. In particular, *"The Jitterbug"* – a huge, lively and energetic dance number in the second half – adds a brilliantly entertaining element to the show.

With a huge amount of musical underscoring to the scenes throughout the show, I believe that this version of *"The Wizard of Oz"* has more of a slightly operatic feel than many musicals. While it's not a sung-through show in the style of *Les Misérables*, it has much more musical content in the background than (almost) contemporary shows by Rodgers and

Hammerstein, for example. This creates its own challenges in putting the show together, and I'd like to sincerely thank our Musical Director, Andrew Saunders, for his knowledge, enthusiasm, attention to details and endless patience!

Simultaneously, the 'extra' music also provides many more opportunities for stylised movement and dance by a huge collection of different 'characters'. Emma Kay's wonderfully imaginative choreography has added extra dimensions to the whole production, and – as well as having been a joy to work with – it has been a thrill seeing her inspirational ideas come to fruition.

One of the most iconic elements of *"The Wizard of Oz"* is its timeless message about the power of friendship, courage, and believing in oneself. This theme is brought to life through the strong bond between Dorothy and her loyal friends, who support and encourage each other as they face the challenges of their quest. Together, they prove that with determination and unity, anything is possible.

So many things are brilliant about making this kind of show. Working with a hugely talented creative team and a company of performers with limitless energy and creativity, marshalling the technical and production resources with people far cleverer in their individual areas than me, telling a story which can bring people of all ages and backgrounds together and enable them to share in a warm-hearted, moving, thrilling adventure on a really big scale are all things that I enjoy. And sometimes a show can become more than the sum of its parts, and together we all create something which works on a number of levels, taking the audience on a real journey whilst also being affirmative and celebratory. It doesn't happen every time but, when it does, it's a huge thrill.

I sincerely hope that you thoroughly enjoy our production. Many thanks for supporting us, 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.

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L. Frank Baum - Creator of

Lyman Frank Baum was born in Chittenango, upstate New York, on May 15, 1856. He was the seventh of nine children of Cynthia Ann (née Stanton) and Benjamin Ward Baum, only five of whom survived into adulthood. "Lyman" was the name of his father's brother, but he always disliked it and preferred his middle name "Frank".

Frank loved to read stories as a child, including the Grimms' and those of Hans Christian Andersen. He would eventually find fame as a writer, but as a young man his first love was the theatre. He tried to make it as an actor in New York, performing in plays under the stage names of Louis F. Baum and George Brooks, and then took on the management of a string of small town theatres. In 1880, his father built him a theatre in Richburg, New York, and Baum then wrote plays, including music and lyrics, designed scenery, and directed and starred in his productions.

On November 9, 1882, Baum married Maud Gage, a daughter of Matilda Joslyn Gage, a famous women's suffrage and feminist activist. A local newspaper reported that their ceremony was "one of equality" and that their marriage vows were "precisely the same." While Baum was away, touring in a production of his own play *The Maid of Arran*, the theatre in Richburg caught fire during a production of Baum's ironically titled drama *Matches*, destroying the theatre as well as the only known copies of many of Baum's scripts.

The South Dakota Years

After marriage to Maud and the birth of his first son, Frank lost his creative nerve and looked for more 'sensible' work. The next few decades were dogged by various uncreative careers and frustration. But his experiences during his fallow time would feed his late flowering as an author.

One particular period proved crucial. In July 1888, Frank moved to Aberdeen, a burgeoning new small town out on the prairies of South Dakota, where he hoped his fortunes might change. Initially he opened a store called "*Baum's Bazaar*", but his habit of giving out wares on credit eventually led to its closure, after which he became editor of the local newspaper, *The Aberdeen Saturday Pioneer*. The town was surrounded by homesteads where families eked out a living. Maud's sister Julia was one of them, and Frank visited her often. Here he watched his sons and niece playing out on the prairie under the vast skies. Here too he witnessed the uniquely monstrous storms that swept across the land each spring. This region of the



mid-west, now known as 'Tornado Alley', is notorious for its huge thunderstorms, often accompanied by wild, spinning tornadoes.

Work on the prairie dried up during the economic depression of the 1890s, so the Baum family moved to Chicago, a city full of hope fuelled by the 1893 World's Fair. Frank visited the Fair and stood in awe of the White City, a brilliant group of gleaming white buildings illuminated at night by the new technology of electric light. But the White City was really a big fake, built out of train sheds painted to look like marble.

Frank was a progressive thinker who believed fervently in women's right to vote. He was fascinated by all the new technologies that appeared during his lifetime, such as the

telephone, electricity, photography, cinema, the motorcar and the aeroplane. Some of his later works anticipated such developments as television, augmented reality, laptop computers (*The Master Key*) and wireless telephones (*Tik-Tok of Oz*).

After working as a reporter for the *Chicago Evening Post*, Frank took on a succession of jobs, ending up as a travelling salesman. On long

trips away from home, Frank began to write stories for his (by now) four sons, who he missed terribly. Matilda Gage, Frank's mother-in-law, a published author and influential force in the campaign for women's right to vote, heard him telling his stories and encouraged him to try to publish them.

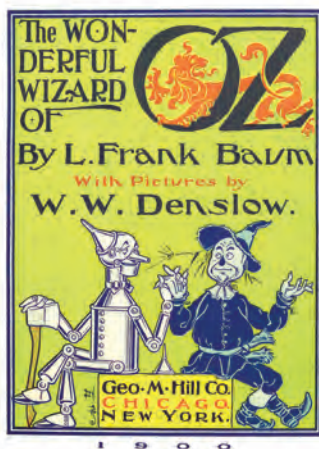
In 1897, he wrote and published *Mother Goose in Prose*, a collection of Mother Goose rhymes written as prose stories and illustrated by Maxfield Parrish. *Mother Goose* was a moderate success and allowed Baum to quit his sales job (which had had a negative impact on his health). In 1899, Baum partnered with illustrator W. W. Denslow to publish *Father Goose, His Book*, a collection of nonsense poetry. The book was a success, becoming the best-selling children's

book of the year.

The Wonderful Wizard of Oz

In 1900, Baum and Denslow (with whom he shared the copyright) published a tale about a girl called Dorothy who travels to the Land of Oz. *The Wonderful Wizard of Oz* was an immediate hit, receiving critical acclaim and becoming a huge financial success. The book was the best-selling children's book for two years after its initial publication.

This success encouraged Frank to return to the stage and he adapted



The Wizard of Oz.

his story into a musical, with songs by with the young composer Paul Tietjens. This stage version opened in Chicago in 1902 (the first to use the shortened title "*The Wizard of Oz*"), but the final production bore little resemblance to the original story. The director dropped most of their songs, interpolated others by different writers, and brought in script doctors to overhaul the script to transform Baum and Tietjen's entertainment for boys and girls into a musical extravaganza intended primarily for adults. While retaining merely the outline of the original story, *Dorothy* become a young woman smitten with *Sir Dashemoff Daily*, the Poet Laureate, played by a well-shaped actress in tights. Dorothy's little dog *Toto* was replaced by a red cow named *Imagine*. *The Wizard* evolved into a wise-cracking Irishman, battling for the throne with the rightful ruler, a trolley-car conductor from Topeka, Kansas. Fortunately the *Scarecrow* and the *Tin Woodman* were retained as the chief comedians, brilliantly performed by Fred Stone and David Montgomery. And the musical play was graced with lavish transformation scenes, the Kansas Cyclone, the Wizard's Palace, and, most beautiful of all, the Deadly Poppy Field. To everyone's pleasant surprise, *The Wizard of Oz* become the most successful American stage production of the time, transferring to New York in 1903 where it ran on Broadway for an amazing 293 performances, before touring nationally for years.

Later life and work

With the success of *Wizard* on page and stage, Baum and Denslow hoped for further success and published *Dot and Tot of Merryland* in 1901. The book was one of Baum's weakest, and its failure further strained his faltering relationship with Denslow. It was their last collaboration.

In 1904 Baum finally wrote a new Oz book, *The Marvelous Land of Oz*, with a view to making it into a stage production titled *The Woggle-Bug*, but Montgomery and Stone balked at appearing while the original was still touring the U.S.A. *The Scarecrow* and *Tin Woodman* were then omitted from this adaptation, which was seen as a self-rip-off by critics and proved to be a major flop before it could reach Broadway. Baum also worked for years on a musical version of *Ozma of Oz*, which eventually became *The Tik-Tok Man of Oz*. He also began a stage version of *The Patchwork Girl of Oz*, but this was ultimately realised as a film.

In 1905, Baum declared plans for an Oz amusement park, stating to the press that he had discovered an island off the coast of California and that he had purchased it to be "the Marvelous Land of Oz," intending it to be "a fairy paradise for children." Plans included statues of the *Scarecrow*, *Tin Woodman*, *Jack Pumpkinhead*, and *H.M. Woggle-Bug*, T.E. Baum abandoned his Oz park project after the failure of *The Woggle-Bug*.

Because of his lifelong love of theatre, he financed elaborate musicals, often to his own detriment. One of Baum's worst financial



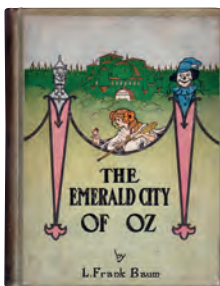
endeavours was his *The Fairylogue and Radio-Plays* (pictured above). Combining hand-coloured lantern slides and early tinted motion pictures, Baum travelled around the United States during late 1908, lecturing on the beauties of the Land of Oz and his books. But the enormous production costs as well as those of the actual tour forced Baum into bankruptcy in August 1911. He did not get back to a stable financial situation for several years, after he sold the royalty rights to many of his earlier works, including *The Wonderful Wizard of Oz*. However, Baum had shrewdly transferred most of his property into Maud's name, except for his clothing, his typewriter, and his library (mostly of children's books) – all of which, he successfully argued, were essential to his occupation. Maud handled the finances anyway, and thus Baum lost much less than he could have.

While trying to get his finances back in order, Baum settled with his wife in Hollywood, then a quiet suburb of Los Angeles. Frank went on to write 13 sequels to *The Wizard of Oz*, in addition to a host of non-Oz books published under a list of pseudonyms, which included *Edith van Dyne* (the *Aunt Jane's Nieces* series), *Suzanne Metcalf* (*Annabel*), *Schuyler Stanton* (*The Fate of a Crown*, *Daughters of Destiny*), *Capt. Hugh Fitzgerald* (the *Sam Steele* series) and *Floyd Akers* (The *Boy Fortune Hunters* series, continuing the *Sam Steele* series). Baum also continued to write plays – many of which are lost today – before setting up *The Oz Film Manufacturing Company* in 1914. The company had little success probing the unrealised children's film market, as (for the time being) the Oz name had become box office poison, and even a name change to *Dramatic Feature Films* and a transfer of ownership did not help.

Personal life and death

On May 5, 1919, Baum suffered a stroke, slipped into a coma and died the following day, at the age of 62, about 9 days before his 63rd birthday. His last words were spoken to his wife during a brief period of lucidity: "Now we can cross the Shifting Sands." He was buried in Glendale's Forest Lawn Memorial Park Cemetery.

His final Oz book, *Glinda of Oz*, was published on July 10, 1920, a year after his death. In addition to the 14 Oz books, Baum penned 41 other novels (not including four lost, unpublished novels), 83 short stories, over 200 poems, and at least 42 scripts. The 1939 adaptation of the first Oz book has become a landmark of 20th-century cinema.



The Musical Wizards

Harold Arlen and E.Y. "Yip" Harburg were among the most talented and influential songwriters of their era. Both men came from modest backgrounds, yet their creativity and innovation in songwriting led to lasting contributions in American music.

Harold Arlen

Harold Arlen, born *Hyman Arluck* in Buffalo, New York, on February 15, 1905, was the child of a Jewish cantor. His twin brother died the next day. He learned to play the piano as a youth, and formed a band as a young man. He achieved some local success as a pianist and singer before moving to New York City in his early twenties, where he worked as an accompanist in vaudeville and changed his name to *Harold Arlen*.



In 1929, Arlen composed his first well-known song: "**Get Happy**" (with lyrics by Ted Koehler). Throughout the early and mid-1930s, Arlen and Koehler wrote shows for the *Cotton Club*, a popular Harlem night club, as well as for Broadway musicals and Hollywood films. Arlen and Koehler's partnership resulted in a number of hit songs, including the familiar standards "**Let's Fall in Love**" and "**Stormy Weather**". Arlen continued to perform as a pianist and vocalist with some success.

In the mid-1930s, Arlen married, and spent increasing time in California, writing for movie musicals. It was at this time that he began working with lyricist **Yip Harburg**. In 1938, the team was hired by Metro-Goldwyn-Mayer to compose songs for *The Wizard of Oz*, the most famous of which is "**Over the Rainbow**", for which they won the Academy Award for Best Music, Original Song. They also wrote "**Down with Love**" (featured in the 1937 Broadway show *Hooray for What!*), "**Lydia the Tattooed Lady**", for Groucho Marx in *At the Circus* in 1939, and

"**Happiness is a Thing Called Joe**", for Ethel Waters in the 1943 movie *Cabin in the Sky*.

In the 1940s, Arlen teamed up with lyricist Johnny Mercer, and continued to write hit songs like "**Blues in the Night**", "**Out of this World**", "**That Old Black Magic**", "**Ac-Cent-Tchu-Ate the Positive**", "**Any Place I Hang My Hat Is Home**", "**Come Rain or Come Shine**" and "**One for My Baby (and One More for the Road)**".

A longtime friend and one-time roommate of actor Ray Bolger, who starred as the *Scarecrow* in *The Wizard of Oz*, Arlen composed two of the defining songs of Judy Garland's career: "**Over the Rainbow**" and "**The Man That Got Away**", the last written for the 1954 version of the film *A Star Is Born*.

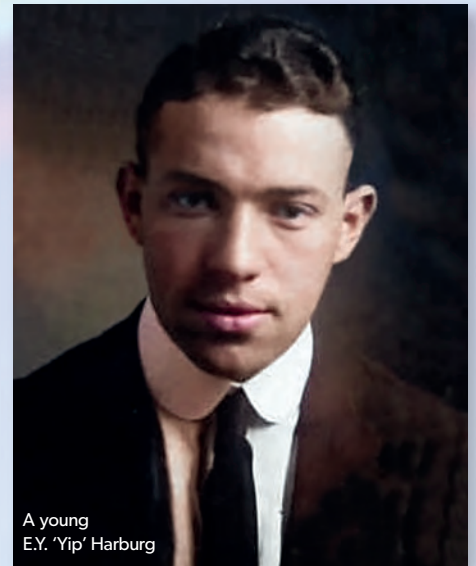
Arlen died of cancer on April 23, 1986, at his Manhattan apartment at the age of eighty-one. After Arlen's death, Irving Berlin summed up his life at a tribute, saying: "*He wasn't as well known as some of us, but he was a better songwriter than most of us and he will be missed by all of us.*"

E.Y. "Yip" Harburg: The Socially Conscious Lyricist

E.Y. "Yip" Harburg, born *Isidore Hochberg* in New York City on April 8, 1896, also came from an immigrant Jewish family, though his background was more steeped in political consciousness than in music. Harburg grew up on New York's Lower East Side, where he later adopted the name "**Edgar Yipsel Harburg**," and came to be best known as "**Yip**." It is likely that the name was derived from that of the *Young People's Socialist League* (1907), the youth group of the Socialist Party of America, whose members were called "*yipsels*."

Harburg attended Townsend Harris High School, where he and Ira Gershwin worked on the school paper and became lifelong friends.

Before he became a lyricist, Harburg worked as a journalist and appliance salesman. However, the Great Depression had a devastating impact on his business, forcing him to reevaluate his career. With the encouragement of Ira Gershwin, he turned to songwriting as a way to express his political ideas and critique the American social and economic system. Harburg's first major success came when he



teamed up with composer Jay Gorney to write "**Brother, Can You Spare a Dime?**" in 1932. The song became an anthem of the Great Depression, capturing the despair of the American working class.

Harburg and Gorney were offered a contract with Paramount Pictures. In Hollywood, Harburg worked with composers Vernon Duke, Jerome Kern, Jule Styne, and Burton Lane. Harold Arlen and Yip Harburg first collaborated in the mid-1930s, finding an immediate artistic chemistry in their shared approach to songwriting.

Though their early collaborations garnered attention, including the score for the 1937 Broadway musical "**Hooray for What!**", it was their work for "**The Wizard of Oz**" that would solidify their place in the pantheon of American musical theatre. In 1938, Metro-Goldwyn-Mayer (MGM) was preparing to adapt L. Frank Baum's beloved novel for the big screen, and the studio needed composers to write songs that would be both magical and memorable. After considering several songwriting teams, MGM eventually chose Arlen and Harburg for the project. This decision would prove to be one of the most important in Hollywood history.

Of his work on *The Wizard of Oz*, his son (and biographer) Ernie Harburg has said: "*So anyhow, Yip also wrote all the dialogue in that time and the setup to the songs and he also wrote the part where they give out the heart, the brains and the nerve, because he was the final script editor. And he – there were eleven screenwriters on that – and he*

pulled the whole thing together, wrote his own lines and gave the thing a coherence and unity which made it a work of art. But he doesn't get credit for that. He gets lyrics by E. Y. Harburg, you see. But nevertheless, he put his influence on the thing."

Working in Hollywood did not stop Harburg's career on Broadway. In the 1940s, he wrote a series of "book" musicals with social messages, including the successful **Bloomer Girl** (1944), set during the Civil War, which was about temperance and women's rights activist Amelia Bloomer, and which celebrated equality for women, Abolitionism, and the Underground Railroad. Harburg's best known Broadway show, **Finian's Rainbow** (1947) was, in its original production, possibly the first Broadway musical with a racially integrated chorus line, and features his "When the Idle Poor Become the Idle Rich." Its plot satirised American financial practices and criticised reactionist politicians, mistreatment of the working classes as well as racism. It was made into a film in 1968 starring Fred Astaire and Petula Clark, directed by Francis Ford Coppola.

In 1950, Harburg's involvement with the Hollywood Democratic Committee, and his refusal to identify reputed communists, led to him being blocked from working in Hollywood films, television, and radio for twelve full years, from 1950 to 1962.



One of the challenges Arlen and Harburg faced was creating a musical landscape that would seamlessly blend with the movie's visual elements. The land of Oz was a vivid, colourful place, and the songs needed to reflect that sense of wonder. However, the story also dealt with darker, more poignant themes, especially through the character of Dorothy, whose longing for home was central to the narrative.

wrong. He then cut down his line to 'Over the Rainbow'. This time there were too few syllables, so Harburg shifted the phrase forward, to arrive at 'Dum dum, over the rainbow', which fitted to perfection. The only problem was that Harburg had no idea what to put there instead of 'Dum Dum'. For days, Harburg went around dum-dumming without coming to any conclusion. The situation was farcical. At last, in desperation, he did what all the songwriters of his time did in extremity. He dropped the problem in the lap of a professional friend, the lyricist Paul Francis Webster, who listened to Harburg singing the elusive 'Dum-dum' line and murmured 'Somewhere?'. And 'Somewhere' it was. Later on, Harburg made a gift of an annuity to Webster's little daughter.

Creating "Over The Rainbow"

"We had done all the songs for The Wizard of Oz except for the one for Judy Garland to sing in Kansas," Harold Arlen later recalled. "I felt we needed something with a sweep, a melody with a broad, long line, but

it was hard for me to come up

with an idea. After a couple of days I wanted to forget about it, and went for a drive with my wife. As we drove by Schwab's Drugstore on Sunset Boulevard, an idea suddenly came to me. We stopped the car and I jotted down the main theme of what became Over the Rainbow."

Harburg, finding himself confronted by Arlen's theme, began to get some vague idea of what Dorothy ought to be singing about, something about dreams and a child's wish-fulfilment fantasies. Eventually he arrived at his opening: 'On the other side of the Rainbow'. But there were too many syllables in the phrase, and the stress was all

However, despite its beauty, "Over the Rainbow" almost didn't make it into the final cut of the movie. In the end, Arlen, Harburg, and Associate Producer Arthur Freed succeeded in convincing the studio to keep the song, and their persistence paid off. "Over the Rainbow" became an instant classic, winning the Academy Award for Best Original Song in 1939. It has since become one of the most beloved songs in American culture, often cited as the greatest film song of all time.

The success of *The Wizard of Oz* and its music has endured for generations, and Arlen and Harburg's contributions to the film and, subsequently, the stage shows – have become an integral part of its legacy.



Harburg suffered a heart attack and died while driving on Sunset Boulevard in Los Angeles on March 5, 1981, at the age of 84.

Writing the music for The Wizard of Oz

The task of writing songs for *The Wizard of Oz* was daunting. Baum's story was already iconic, and Arlen and Harburg had the responsibility of creating music that would match the fantastical world of Oz, while also conveying the emotional depth of the characters. The score needed to range from lighthearted and whimsical to emotionally profound, reflecting the broader themes of home, self-discovery, and courage.

Top: The original poster for M.G.M.'s Technicolor Triumph. There is no mention of the songwriters anywhere.

Left: A 1960s LP of the Original Soundtrack Recording. Again, with no credit given anywhere to the songwriters...



Herbert Stothart

Background Music

Herbert Stothart was born of Scottish and Bavarian descent in Milwaukee, Wisconsin on September 11, 1885, studying music in Europe and at The University of Wisconsin, where he also taught. He was hired by producer Arthur Hammerstein to be musical director for touring companies of Broadway shows, and was soon

writing music for the producer's nephew, Oscar Hammerstein II. This successful collaboration led to Stothart's teaming with Vincent Youmans, Otto Harbach, Rudolph Friml, George Gershwin, and Franz Lehar, and in 1929 Stothart was signed to a Hollywood contract by Louis B. Mayer.

The composer spent his remaining 20 years at M-G-M, composing, arranging, adapting, and conducting scores for over 100 features. He served as music director for the Jeanette MacDonald/Nelson Eddy musicals, and he wrote music for *After The Thin Man*, *Anna Karenina*, *China*, *David Copperfield*, *The Good Earth*, *The Green Years*, *Idiot's Delight*, *Madame Curie*, *Mrs. Miniver*, *Mutiny On The Bounty*, *National Velvet*, *Naughty Marietta*, *The Picture Of Dorian Gray*, *Pride And Prejudice*, *Rasputin And The Empress*, *A Tale Of Two Cities*, *Thirty Seconds Over Tokyo*, *What Every Woman Knows*, *The White Cliffs Of Dover*, *The Yearling*, and many other pictures.

Stothart was nominated for a number of Oscars, winning for *The Wizard Of Oz*. He died in Los Angeles, California on February 1, 1949.



John Kane

Script Adaptation

John Kane was born in Scotland in 1945 and educated at Arbroath High School.

An associate actor with the Royal Shakespeare Company, Kane played *Puck* in Peter Brook's acclaimed production of *A Midsummer Night's Dream* alongside Ben Kingsley, Alan Howard, Patrick Stewart and Frances de la

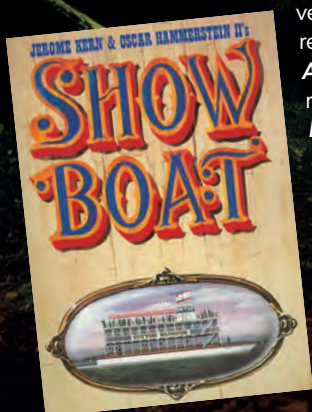
Tour, before turning to comedy scriptwriting. He began writing for Terry Scott's sketch show *Scott On*, before taking over the reins on what began as *Happy Ever After* and later turned into the longer-running series *Terry and June*, for which he wrote the entire first series and much of the subsequent run.

While continuing to work as an actor with the RSC, Kane also created sitcoms *Me and My Girl* (1984-88) with Richard O'Sullivan and Tim Brooke-Taylor, *All in Good Faith* (1985-88) with Richard Briers and the Aztec drama *The Feathered Serpent* (1976-78). He also wrote for, among others, *Never the Twain*, *Smuggler* and *Rings on Their Fingers*.

His stage adaptation of *The Wizard of Oz* was first performed by the RSC. Both this and his

version of *Show Boat* (also for the RSC) received Olivier Award nominations, as did *A Swell Party*, the life story of Cole Porter as reflected in his music. His screenplay for *Daisies in December* starring Jean Simmons and Joss Ackland won the 1996 Cable Ace award in Los Angeles for best screenplay.

John is now retired and lives with his wife, opera singer Alison Warner, in the village of Puissalicon, in the Hérault region of southern France.



Creative Team



Joseph Meighan

Director

Joseph is the Artistic Director at Altrincham Garrick Playhouse and trained at Mountview Academy of Theatre Arts in London. He has worked as a Theatre Director, Producer and Actor in both Manchester and London, and his love for theatre began at the age of four when he joined The Helen Donohue School of Speech and Drama.

Directing credits include *The Jury* (Upstairs at the Gatehouse/ Off-West End, London), *Parade*, *A Chorus Line*, *The Addams Family*, *GHOST*, *Chicago* (Waterside Arts), *The Wizard of Oz*, *Betrayal* (Z-Arts), *Our Town*, *Anne Boleyn*, *Into The Woods*, *Guys & Dolls*, *Scrooge! The Musical*, *The Phantom of the Opera*, *Les Miserables* 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*, *Shakespeare In Love*, *The Laramie Project*, *Our Town*, *The Sound of Music* and Stephen Sondheim's spectacular musical *Into The Woods*. Last season, Joseph directed productions of *The Shawshank Redemption*, *Chitty Chitty Bang Bang*, *Let The Right One In*, *Treasure Island* and Sondheim's *Merrily We Roll Along*.

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. He 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 Karame Club), *Reverend Parris* in *The Crucible* (Arcola Theatre, London) and *Tim Butyn* in *Singer* (Bernie Grant Arts Centre, London). After graduating, he appeared as *Ian* in *Might Never Happen* (UK Tour) before concentrating on his career as a Theatre Director.

TELL US WHAT YOU THINK!

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

This season, we've partnered with Star Feedback to make it easy for you to share your opinions. Simply scan the QR code (right) and let us know what you think. Thank you for helping us create the best experience possible!



WE WANT TO HEAR FROM YOU!



Andrew Saunders

Musical Director

Andrew studied at the RNCM, performing with many different ensembles ranging from the Opera Orchestra to Big Band and whilst there was semi-finalist in the *BBC Young Musician of the Year*.

Since leaving college Andrew has worked as both a pianist and percussionist for a range of shows including *Sweeney Todd* at *West Yorkshire*

Playhouse and the *Royal Exchange Theatre*, *West Side Story* at the *Palace Theatre*, *Legally Blonde* at the *Aberystwyth Arts' Centre*, and has also worked as MD on shows including *Jesus Christ Superstar*, *Copacabana*, *La Cage Aux Folles*, *Honk! Chess*, *Chicago*, *Crazy for You*, *Fame*, *Legally Blonde*, *Seussical*, *The Wiz* and *You're a Good Man, Charlie Brown*.

He's Musical Supervisor for *Extravaganza Productions* with whom he has also MD'd pantomimes for the last ten years.

He is a tutor on the BA course at *The Hammond School* and has worked as an MD for both productions and graduates' showcases, teaches vocal ensemble, and is one of the coaches for audition technique in the students' final year. Additionally he is one of the lecturers on the course teaching both contextual studies and music theory.



Emma Kay

Choreographer

Emma graduated a BA (Hons) degree in Music Theatre with First Class Honours, where she was also winner of "The Connie Fisher Prize Award", in 2012. Emma is currently working towards her MA in Education (Dance Teaching) with the Royal Academy of Dance.

Emma is dance tutor and in-house choreographer for the Music Theatre degree course at UCLan. She is also a qualified IDTA teacher within the Ballet, Modern Jazz and Freestyle Faculty, for which she was also nominated for "The Bill Tasker Award" for outstanding achievement.

Emma's teaching and choreography experience expands 13 years across various schools, colleges, universities, dance and theatre schools. Her recent creative show credits include: The UK Premiere of *The Hello Girls* (UCLan), *Home, I'm Darling* (Altrincham Garrick Playhouse), and *Betty Blue Eyes* (UCLan).

Emma is excited to be returning to the Garrick Playhouse to work with the cast and creative team in their version of *The Wizard of Oz*.

Barbara Biddulph

Creator of Toto

Barbara Biddulph has worked as a Designer and Art Director at *Factorycreate* in Manchester since 2010, bringing experience from her previous roles as Art Director at *Hot Animation* (1998-2005), as an Independent Freelance Designer and Model Maker (1991-97) and as a Freelance Model Maker at *Barrow Model Makers* (1989-91).

Barbara is best known for her work on the movies *Frankenweenie* (Special Effects, 2012) and *Fantastic Mr Fox* (Special Effects, 2009). Her projects have also included 53 Episodes of *Bob the Builder*, 12 Episodes of *Strange Hill High* and 3 Episodes of *Norman Picklestripes* (2019).

Barbara was also the Set Designer and creator of the puppet 'Toddie' - Lord Tod Wadley for Barry Purves' film *No Ordinary Joe*, which was both filmed and received its World Première at the Garrick Playhouse.

The whole production team and crew of *The Wizard of Oz* are thrilled that Barbara agreed to come on board and work her magic in creating *Toto*. Thankyou!



Production Team

Director	Joseph Meighan
Musical Director	Andrew Saunders
Choreography	Emma Kay
Musical Staging	Joseph Meighan
Head of Stage	Paul Simpson
Stage Manager	Kay Valentine
Asst. Stage Managers	Carol Gibson
.....	Louise Hope
.....	Myles Ryan
Deputy Stage Managers	Val Watkinson
.....	Jo Myers
Stage Crew	Paul Simpson
.....	Lindsey Barker
.....	Alistair Duffy
Rehearsal Prompt	Ruth Metcalfe
Lead Chaperone	Sue Duffy
Set Design	Mandy Cooke
.....	Barry Purves
.....	Joseph Meighan
Lighting Design & Operation	James Merrington
Assisted by	Tristan Reilly
Sound Design & Operation	Tom Maurice
Projection Operation	Josh McMillan
Properties	Claire Eddleston-Rose
.....	Christine Chrystal
Creator of "Toto"	Barbara Biddulph
Costumes	Charades Theatrical Costume Hire,
.....	St. Helens. charades-theatrical.com
Costume Co-ordination	Mike Shaw
Costumes 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 Artist	Mandy Cooke
Assisted by	Barry Purves
.....	Ruth Stocks
.....	Charlotte Leigh
.....	Jane Milner
.....	Rob Robinson
.....	Holly Cooper
Set Construction	Paul Simpson
.....	Steve Cox
.....	Trevor McKie
.....	Alan Jones
.....	Barry Borgen
.....	Mark McEwan
.....	Nick McKie
.....	John Murphy
.....	Andy McHugh
.....	John Ross
.....	Cliff Mills
.....	Dave Bailey
.....	Bob Green
.....	Drew Lightfoot
Rehearsal & Production Photography	Martin Ogden
.....	Nick Sample
Publicity & Programme Design	Nick Sample

The Cast

Dorothy Gale Ciara-Alexandra Booker
Toto Ben Robinson
Hunk (*A farmhand*) / The Scarecrow Ronan Pilkington
Hickory (*A farmhand*) / The Tinman Connor J Ryan
Zeke (*A farmhand*) / The Cowardly Lion Matt Spilsbury
Aunt Em' Gale / Glinda: The Good Witch of the North
..... Eileen Rawlinson
Uncle Henry Gale / The Emerald City Guard Nick Sample
Miss Almira Gulch / The Wicked Witch of the West Dawn Flint
Prof. Chester Marvel / The Wizard of Oz Charlie Tomlinson

Munchkins:

Mayor Ewen McDonald
Coroner Max Lawrence
Barrister Megan Preece
3 City Fathers Patrick Lavers, Alfie White, Freja Smith
Lullaby League Team Emerald & Team Ruby
Lollipop Guild Mark Watkins, Callum Johnson
..... Carly Jacobs
Fiddler Madison Woolmer
Braggart Alex Day
Teacher 1 Sally Mead
Teacher 2 Jenny Dixon
Sheriff Lauren Brown
Milk Maid Paige Cunliffe
The Baker Amy Dart
Munchkin Guard Claire Garrett
Farmer Sophie Jackson
Tailor Isabelle Mead
Carpenter Mia Eloise Patmore
Flower Seller Nicola White

Three Trees:

..... Lauren Brown, Claire Garrett, Megan Preece

Three Crows:

..... Alex Day, Max Lawrence, Callum Johnson

Flying Monkeys:

..... Lauren Brown, Amy Dart, Claire Garrett, Freja Smith

Winkie Soldiers:

Winkie General Mark Watkins
Soldiers Alex Day, Callum Johnson, Patrick Lavers
..... Max Lawrence, Ewen McDonald, Alfie White
..... Sophie Jackson, Mia Eloise Patmore, Megan Preece

The Jitterbug Lauren Brown

The Wiz

The Ensemble:

Lauren Brown
Paige Cunliffe
Amy Dart
Alex Day
Jenny Dixon
Claire Garrett
Sophie Jackson
Carly Jacobs
Callum Johnson
Patrick Lavers
Max Lawrence
Ewen McDonald
Isabelle Mead
Sally Mead
Mia Eloise Patmore
Megan Preece
Freja Smith
Mark Watkins
Alfie White
Nicola White
Madison Woolmer

Children's Ensemble

Emily Bevin Team Ruby
Ella Chetwood Team Ruby
Eloise Hickson Team Ruby
Esmerelda Maleci Team Ruby
Francesca Reilly Team Ruby
Olivia Sorg Team Ruby
Indiana Hampson Team Emerald
Elizabeth Jim Team Emerald
Izzy Jim Team Emerald
Maddy Rawlinson Team Emerald
Ellie Whitehouse Team Emerald
Eleanor Zak Team Emerald

ard of Oz

The Orchestra

Keys

Dave Dossett

Bass

Guy Lightowler

Kit / Percussion

Ben Gray

Percussion

Jon Gregory

Reed 1

Simon Mercer-Murray

Reed 2

Mel Waddington

Reed 3

Emily McArthur

Violin

Katie Foster

Cello

Abi Davies-Jones

Trumpet 1

Tony Armitstead

Trumpet 2

Dave Pickles

Trombone

Barry Daykin

French Horn

Abbie Young

Musical Numbers

Act 1

Prelude The Orchestra

Over The Rainbow Dorothy

The Twister The Company

Munchkinland Glinda, Dorothy and the Munchkins

Ding, Dong, The Witch Is Dead The Munchkins

Follow The Yellow Brick Road The Munchkins

You're Off To See The Wizard The Munchkins

If I Only Had A Brain Scarecrow, Dorothy & Crows

Off To See The Wizard (reprise) Dorothy & Scarecrow

If I Only Had A Heart Tinman, Dorothy, Scarecrow & Trees

Off To See The Wizard (reprise) Dorothy, Scarecrow & Tinman

If I Only Had The Nerve Lion, Dorothy, Scarecrow & Tinman

Off To See The Wizard (reprise) Dorothy, Scarecrow, Tinman & Lion

Poppies The Company

Optimistic Voices Glinda & The Company

Off To See The Wizard (reprise) Dorothy, Scarecrow, Tinman, Lion & Company

Act 2

Entr'acte The Orchestra

The Merry Old Land of Oz Dorothy, Scarecrow, Tinman, Lion,
..... Emerald City Guard & Company

If I Were King Of The Forest Lion, Dorothy, Scarecrow, Tinman

Winkies March The Winkies

The Jitterbug The Jitterbugs, Dorothy, Scarecrow,
..... Tinman, Lion,

Over The Rainbow (reprise) Dorothy

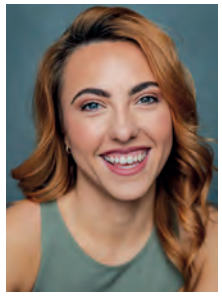
Ding, Dong, The Witch Is Dead (reprise) The Winkies, Dorothy,
..... Lion, Scarecrow and Tinman

Without our incredibly dedicated, enthusiastic team of **Volunteers** and **Staff**, whose sheer hard work often goes unnoticed, Altrincham Garrick Playhouse would simply be unable to continue providing such a range of top quality productions for you to enjoy.

With their continuous commitment to excellence, we owe them a huge debt of gratitude. Thank-you everyone!

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

The Company



Ciara-Alexandra Booker Dorothy Gale

Ciara-Alexandra trained in Musical Theatre at Bird College of Performing Arts.

Professionally she has worked on the BBC documentary *TS Eliot in Love* and been a dancer on ITV's *Ant & Dec's Saturday Night Takeaway*. More recently she has worked with Guildford Fringe Company and Voices & Lyrics, Manchester.

She has also worked as Movement Director on a number of short films and graduate plays. Ciara currently teaches dance and acting at numerous schools around Manchester and is producing a Musical Showcase of her own in February called '*Opening Up!*' At The Empty Space, Salford.

Garrick credits include: *Liesl* in *The Sound of Music*, *Viola* in *Shakespeare in Love*, *Mary* in *Bombshells*, *Witness for the Prosecution*, *House of Ghosts*, *Chitty Chitty Bang Bang*, *Let the Right One In* and *Merrily We Roll Along*.

Ciara is so grateful to be playing such an iconic role with the most talented cast, and hopes you enjoy the show as much as we have enjoyed creating it!



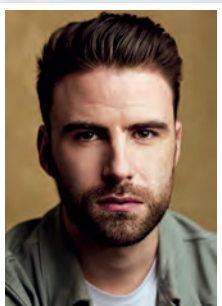
Ronan Pilkington Hunk / The Scarecrow

Making his Altrincham Garrick debut, Ronan is excited to bring the Scarecrow to life in his pursuit to help Dorothy and to find himself a brain!

Taking on a variety of theatre roles, Ronan is best known for his 'Seymour' in the regional touring production of *Little Shop of Horrors*. More recently he took on the title roles of *Dr Frederick Frankenstein (Young Frankenstein: The Musical)* and *Robbie Hart (The Wedding Singer)*.

Other theatrical highlights include: *Emmett Forrest (Legally Blonde)*, *Riff (West Side Story)*, *Danny (Calendar Girls)*, *Princeton (Avenue Q)*, *Bobby Strong (Urinetown)*, *Rapunzel's Prince (Into the Woods)*, *Johnny (American Idiot)*, *Chip Tolentino (The 25th Annual Putnam County Spelling Bee)*, *Lonny (Rock of Ages)*, *Edward (Blood Brothers)*, *Tom (The Glass Menagerie)*, *George (Who's Afraid of Virginia Woolf?)*, *The Phantom (Phantom of the Opera)* and *Oliver Twist (Oliver!)*.

Ronan has also directed *The Addams Family* and *Sister Act*, produced *Avenue Q* and undertaken work across the UK for 'Just Imagine UK' and 'Svnteen Entertainment'. Outside of rehearsals, Ronan enjoys working as a doctor, and is currently completing his GP training.



Connor J Ryan Hickory / The Tin Woodman

This is Connor's seventh production with Altrincham Garrick following his performances as *Oskar's Dad* in *Let the Right One In*, *Cinderella's Prince* in *Into the Woods*, *Christopher 'Kit' Marlowe* in *Shakespeare in Love*, *Rolf Gruber* in *The Sound of Music*, *Aide Turkle* in the Garrick Ensemble's *One Flew Over the Cuckoo's Nest*, and as *Jetsam* in *The Little Mermaid*.

Connor has appeared in several productions around the North West. Previous credits include *Anthony Hope* in *Sweeney Todd* (SAMT, KMTC), *Laurie Lawrence* in *Little Women* (SMAOS), *Lucas Beineke* in *The Addams Family* (MMY Grads), *Ally* in *Sunshine on Leith* (MCMTCC), *Danny Zuko* in *Grease* (SMAOS & KMTC) & *Dennis* in *All Shook Up* (KMTC).

Connor was awarded Best Supporting Actor in a Musical at both the District 8 and North West Regional NODA Awards in 2019 for his performance as *Dennis* in *All Shook Up* and Most Accomplished Actor at the 2022 ACT Awards for his performance as *Ally* in *Sunshine on Leith*.

He most notably appeared on *Britain's Got Talent* in 2010, where he reached the final as part of boyband *Connected* and performed as part of the show's subsequent UK arena tour.

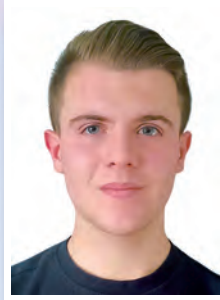


Matthew Spilsbury Zeke / The Cowardly Lion

Matthew has been performing for just over a decade, playing roles such as *Little John* in *Babes in the Wood*, *The Giant* in *Jack and the Beanstalk*, *Gary Coleman* in *Avenue Q* as well as a number of ensemble parts along the way. He has been performing at Altrincham Garrick Playhouse for a number of years, but is mainly known for his performances as *The Genie* in *Aladdin*, *Chief Bromden* in the Garrick Ensemble's *One Flew Over the Cuckoo's Nest*, *Baloo* in *The Jungle Book*,

Rico Rodriguez in *The Shawshank Redemption*, *Boris* in *Chitty Chitty Bang Bang*, Panto Dame *Queen Doreen* in *Sleeping Beauty*, *Jimmy* in *Let the Right One In* and, most recently, *Ru* in *Merrily We Roll Along*.

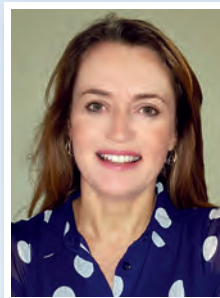
Having had no training in theatre Matthew has had to learn everything from his experiences in rehearsals and on stage, with the help of great directors and fantastic casts.



Ben Robinson Toto

This is Ben's debut performance for the Garrick's in-house productions, but far from his first time treading the boards of this stage, having performed with the Garrick Academy of Performing Arts (GAPA) for 13 seasons, with recent starring roles including *Rooster (Annie JR)*, *Miss Trunchbull (Matilda JR)* and *Prince Charming (Cinderella and the Glass Slipper)* with an upcoming role as *Uncle Fester (The Addams Family Young@Part)*. He's earned a distinction in Grade 8 speech and drama from The London Academy of

Music and Dramatic Art (LAMDA). This is Ben's first venture into the world of puppetry, bringing the character to life with a unique medium of performance.



Eileen Rawlinson Aunt Em / Glinda: The Good Witch of the North

Eileen's passion for musical theatre ignited at just 11 years old when she took on the role of *Glinda* in *The Wizard of Oz*. Since then, she has embraced a wide array of roles, including *Nancy* in *Oliver* (Cambridge), and has given notable performances in a number of London Fringe theatres – including Rudolf Steiner House and The Bridewell Theatre – as *Maria* in *West*

Side Story, *Reno* in *Anything Goes*, *Samantha* in *High Society*, *Polly* in *Crazy For You*, twice as the iconic *Calamity Jane*, and as *Sweet Charity*. Eileen also starred in Stephen Sondheim's *Putting it Together* at the Battersea Barge, and has performed at prestigious venues like the Royal Albert Hall, London's Royal Festival Hall, Chester Storyhouse Theatre, and with the London Carol Quartet.

Having returned to the NorthWest, Eileen has since played the roles of *Betty* in *White Christmas* and *Doralee* in *9 to 5*. Now, she's thrilled to come full circle, revisiting her favourite musical, *The Wizard of Oz*, and stepping into the same beloved role that launched her journey, for her debut at the Garrick Playhouse.



Dawn Flint Miss Almira Gulch / The Wicked Witch of the West

Dawn Trained at Guildford School of Acting where she achieved a Degree in Musical Theatre. She has since then put her training to good use and works as a freelance drama teacher teaching LAMDA classes in Acting and Musical Theatre.

Dawn has been performing with the Garrick since 2000, appearing in many productions including Stephen Sondheim's *A Little Night Music*, *Steel Magnolias*, *The Full Monty*, *Cabaret*, *Jekyll and Hyde*, *Little Shop of Horrors*, *Gypsy*, and more recently as *Barbara Windsor* in *Cleo*, *Camping Emmanuelle* and *Dick*. In June 2022 she gave a superb performance as *Chris* in *Calendar Girls*, *The Musical*.

This will be her third time playing an evil Witch at the Garrick Playhouse as she also appeared as *Ursula* in *The Little Mermaid* and *The Witch* in June 2023's unforgettable production of Stephen Sondheim's *Into the Woods*.



Nick Sample

Uncle Henry / Emerald City Guard

Nick's numerous roles at the Garrick have included *Hector* in *The History Boys*, *Inspector Goole* in *An Inspector Calls* and *George III* in Alan Bennett's *The Madness of George III* (NODA 'Best Actor'). Recent musical roles include *John Clarke* in *Calendar Girls - The Musical* and *The Mysterious Man* in Sondheim's *Into The Woods*. Earlier this year Nick played *André* in Charlie Tomlinson's compelling staging of Florian Zeller's *The Father*, before appearing as *Winston Churchill* in Mike Shaw's memorable production of *The Audience*.

Self-taught in all aspects of theatre, Nick's Garrick directing credits include *Bette and Joan*, *The History Boys*, *Wolf Hall*, and in 2022 he both updated and directed *The Importance of Being Earnest*. Elsewhere, Nick has appeared in numerous dramas and comedies, while he has also directed Open-Air Shakespeare productions (*Macbeth*, *Merchant of Venice*, *Hamlet*) amongst many other shows and plays, including *Up 'n' Under*, *Amadeus*, *Twelfth Night*, *The Accrington Pals* and *Fiddler on the Roof*.

In his day job as a graphic designer, Nick has created the publicity and programmes for over 300 different productions... including this one. www.nicksample.co.uk



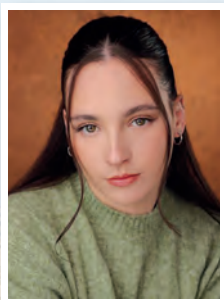
Charlie Tomlinson

Professor Chester Marvel / The Wizard of Oz

Since joining the Garrick in 1993, Charlie has appeared in a wide variety of productions. Notable credits include: *Death of a Salesman*, *Strangers on a Train*, *A Midsummer Night's Dream*, *Chicago*, *Dead Funny*, *Tom Jones*, *Return to the Forbidden Planet*, *Brassed Off*, *Corpse* and, more recently, *Oliver!*, *42nd Street*, *The Lieutenant of Inishmore*,

Hindle Wakes, *Things I Know To Be True*, the smash hit *Calendar Girls - The Musical*, *Max Detweiler* in *The Sound of Music* and *Joe Josephson* in *Merrily We Roll Along*. His directing credits include *Blackadder the Third*, *Blackadder Goes Forth*, *Hairspray*, *Cleo*, *Camping Emmanuelle* and *Dick* and the acclaimed sell-out run of *Piaf* in the Garrick Studio last year. Most recently, he directed our unforgettably moving staging of Florian Zeller's *The Father*.

Credits elsewhere include: *Guys and Dolls*, *Much Ado About Nothing*, *Comedians* and *Saturday, Sunday, Monday* (all Bloomsbury Theatre, London) "1913" and *Death Watch* (Man in the Moon Theatre, London), *Blues for Mister Charlie* (Shaw Theatre, London), *Private Wars* (Oldham Coliseum Studio). Charlie has also worked in television, radio and opera, and is a member of the Board of Trustees of the Garrick.



Lauren Brown

Munchkin Sheriff / Tree / Flying Monkey / The Jitterbug

Lauren recently graduated from a 3-year course at Shockout Arts studying Musical Theatre, having made her Garrick debut last year as a dancer and member of the ensemble in *Chitty Chitty Bang Bang*. Earlier this year at the Garrick, Lauren played the pivotal role of *Jim Hawkins* in *Treasure Island* before appearing in a variety of roles in our production of Stephen

Sondheim's brilliant musical *Merrily We Roll Along*.

Lauren started dancing at 4 years old and found her passion for musicals when she began acting in high school; starring in many shows including *Annie*, *A Christmas Carol* and *Fame*. Lauren has also danced around the country in places such as Her Majesty's Theatre, The Empire Theatre and The Lowry.



Claire Garrett

Munchkin Guard / Tree / Flying Monkey / Ensemble

Claire is excited to be making her return to the Garrick stage after 5 years away. Her previous Garrick credits include *Hairspray*, *Sweeney Todd*, *Dick Whittington*, *Annie* and *Priscilla Queen of the Desert*. In her time away, she performed in the Opening and Closing Ceremonies for the *Commonwealth Games* in Birmingham and travelled to Austria and Germany to

sing in the World Premiere of *Sir Karl Jenkins' One World*.



Amy Dart

Munchkin Baker / Flying Monkey / Ensemble

Amy recently graduated from Shockout Arts with a BA (Hons) in Musical Theatre. Her theatre credits include *Our House*, *Footloose* and *Fame* at her amateur hometown theatre: YMCA Scarborough, while at the Garrick Playhouse she has performed in numerous productions including *Chitty Chitty Bang Bang* and *Merrily We Roll Along*. Amy is thrilled to be involved in this production of *The Wizard of Oz*!



Alex Day

Munchkin Braggart / Crow Winkie Soldier / Ensemble

Alex returned to acting at the Garrick Playhouse in 2022, playing *Wally Webb* in *Our Town* and *Goran* in *Chitty Chitty Bang Bang* in 2023. Earlier this year he played *Torkel* in the Garrick Ensemble's staging of *Let The Right One In*.

As a child, Alex performed in a number of GAPA productions including *Guys & Dolls*, *The Pirates of Penzance* and *Bite Night*. In 2010, he appeared in the traditional Garrick pantomime as a member of the *Children's Ensemble* in *Dick Whittington*. In 2017, he performed at the Edinburgh Fringe Festival with his University musical, playing electric guitar in the band for the original production of *SIX The Musical*.



Jenny Dixon

Munchkin Teacher / Ensemble

Jenny has been involved backstage on several Garrick productions, working as an Assistant Stage Manager on shows including *Frankenstein*, *Blue Stockings*, *Chitty Chitty Bang Bang* and *Let the Right One In*. The role of *Red Ruth* in *Treasure Island* earlier this year was an exciting return to acting for Jenny, who had last performed on the Garrick's Main Stage as a member of GAPA, the theatre's youth section.

Jenny studied Drama at university and since then she has continued to take an active role in a range of local theatre projects. For several years, Jenny worked as part of the tutor team for GAPA (Garrick Academy of Performing Arts).



Sophie Jackson

Munchkin Farmer / Winkie Soldier / Ensemble

Sophie is making her Garrick Playhouse debut in *The Wizard of Oz* – her first musical theatre show since playing the title role of *Annie* at the age of 11 in a school production!

Having studied ballet since the age of 2 with Bowdon Ballet School, Sophie's previous acting experience has been in numerous pantomimes with Wilmslow Guild

Players, which she has done pretty much every year since she was 8 years old. Sophie gained her Grade 8 in singing about 10 years ago, and in March of this year joined the *Altrincham Garrick Show Choir*... and she's absolutely delighted to be part of this production.

When not performing, Sophie is a dentist who lives with her husband and their cat.



Madison Woolmer

Munchkin Fiddler / Ensemble

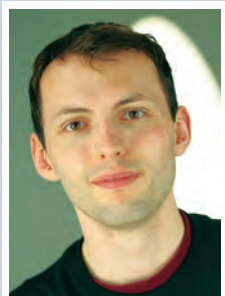
Madi is 19, from Bedfordshire, and she has been doing musical theatre since she was 4 years old. She has been in many shows, including *Alice in Wonderland*, *Cinderella*, *HONK* and *The Crucible*.

Madi is currently in her second year of studying Musical Theatre at UCLan and enjoys it so much. She is so happy to be taking part in *The Wizard of Oz*, and is very grateful to be working with the company.



Carly Jacobs Munchkin Lollipop Guild / Ensemble

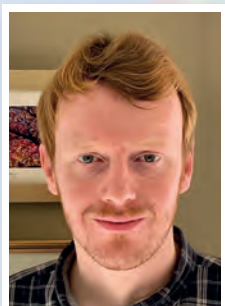
Carly is debuting at the Garrick in *The Wizard of Oz*, having previously played the *Matron* in *Oliver!* with Hope Mill Theatre. In her day job as a senior lecturer in Psychology at Manchester Metropolitan University, Carly can often be found sharing her passion for musical theatre with her students. Carly is delighted to be living out her lifelong desire to be in the Lollipop Guild!



Callum Johnson Munchkin Lollipop Guild / Crow / Winkie Soldier / Ensemble

This is Callum's ninth performance at the Altrincham Garrick Playhouse, having also appeared in *Shakespeare in Love* (2023), *The Jungle Book* (2023), *Witness For the Prosecution* (2023), *Chitty Chitty Bang Bang* (2023), *Let The Right One In* (2024) amongst many others. He notably made an appearance as *a Lost Boy* in *Peter Pan* at The Lowry

Theatre, Salford (2010-11) and regularly appeared on stage at university. Since graduating, Callum has performed with several companies in the Greater Manchester area. Some of his other roles include *George Hollings* in *The Unreturning* (2022) with The Harlequin Players and *Tom Wingfield* in *The Glass Menagerie* (2022) with NB Theatre Arts. He feels very privileged to be joining the cast of *The Wizard of Oz* alongside a brilliant ensemble and hopes you have a wonderful time following Dorothy on her dazzling journey over the rainbow.

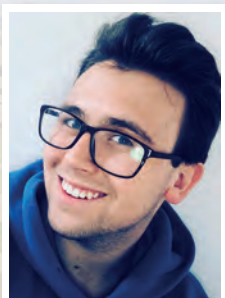


Patrick Lavers Munchkin City Father / Winkie Soldier / Ensemble

A stalwart of the Altrincham Garrick Show Choir, Patrick is delighted to be making his musical debut in *The Wizard of Oz*. Patrick first appeared with the Garrick as the *Belligerent Man* in *Our Town* and has since appeared as the *Shanty Singer* in the last season's production of *Treasure Island*. He will also be making an appearance as a *Freemason* in the upcoming 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 *cheshire automotive*, 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.



Max Lawrence Munchkin Coroner / Crow / Winkie Soldier / Ensemble

No stranger to musical theatre productions, Max is making his debut at the Garrick Playhouse in *The Wizard of Oz*. While a member of *Manchester Musical Youth*, as well as being in the *Ensemble* for *Guys And Dolls* he played *Malcolm* in *13, Chitterlow* in *Half A Sixpence* and *Fagin* in *Oliver!*

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

Max is delighted to be part of this show, and we hope that this is his first appearance of many with us!



Ewan McDonald Munchkin Mayor / Winkie Soldier / Ensemble

Hailing from County Antrim, Northern Ireland, 19-year-old Ewan is making his debut at the Garrick Playhouse in *The Wizard of Oz*. He has been doing Musical Theatre for 9 years, having performed in many different shows including *Chitty Chitty Bang Bang*, *Bugsy Malone* and *The Sound of Music*. He is currently in his 2nd year studying Music Theatre at

UCLan, and has also achieved his Grade 8 in Drama and Musical Theatre singing. Ewan is thrilled to be performing in *The Wizard of Oz*, and he has thoroughly enjoyed working with an amazing company and crew.

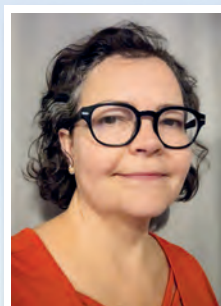


Isabelle Mead Munchkin Tailor / Ensemble

Isabelle is excited to be part of this production, especially after nearly performing in *The Wizard of Oz* before the pandemic. A recent graduate of Edge Hill University with a degree in psychology, she maintained her passion for musical theatre as an active member of the university's musical theatre society.

Isabelle's love for musical theatre began at the age of five, and she has enjoyed performing ever since. She has embraced numerous opportunities with local societies, including Urmston Musical Theatre and Sale and Altrincham Musical Theatre. Some of her favourite roles include *Sleeping Beauty* in *Sleeping Beauty* and *Ms. Darbus* in *High School Musical*. Most recently, she performed in the *ensemble* of Sale and Altrincham Musical Theatre Company's production of *Sweeney Todd*.

This production marks Isabelle's debut with Altrincham Garrick, and she couldn't be more excited to share this experience with everyone!



Sally Mead Munchkin Teacher / Ensemble

This will be Sally's debut on the Altrincham Garrick stage, though she has been in the audience many times.

After performing in pantos as a child, Sally concentrated on playing and singing in classical ensembles, other than on one occasion in the 90's when, at Manchester University, she portrayed one of the Major General's many daughters in *The Pirates of Penzance*. Several years ago, she was persuaded to join her daughter Isabelle in Urmston Musical Theatre's *Sleeping Beauty*, playing the *Queen* to Isabelle's titular character. In the past year Sally has been in the ensemble for *Sweeney Todd* with Sale and Altrincham Musical Theatre, and for UMT's *Oliver!*, where she also took on the roles of *Strawberry Seller* and *Old Sally*.



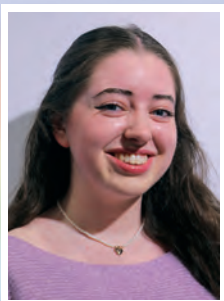
Mark Watkins Munchkin Lollipop Guild / Winkie General / Ensemble

A lifelong passion for music led to Mark's musical theatre debut in *The Pirates of Penzance* in the late 90s. The next few years he enjoyed being in a number of shows with societies in the North West and in 2004 made his Altrincham Garrick Playhouse debut playing *Little John* in *Babes in the Wood*. His next time on the main stage was as *Lord Savage* in *Jekyll and Hyde* in 2006. After a 13 year hiatus he returned to the stage

as *Caiaphas* in *Jesus Christ Superstar* and having caught the bug again, he appeared in the 2021/2022 Garrick productions of *Curtain Up!* and *Calendar Girls The Musical*. More recently he has appeared in *The Sound of Music*, *The Importance of Being Earnest* and last season's staging of *The Shawshank Redemption*.

DID YOU KNOW?

For the movie, the actor Buddy Ebsen – later to become famous for his role as '*Jed Clampett*' in the CBS TV series *The Beverly Hillbillies* – was M.G.M. Studio's first choice to play the Tinman, and endured many weeks of costume fittings and make-up tests to get the difficult costume right. He ended up with a rubber nose and chin, painted all over with clown white and covered with aluminium dust all over his face and head. It looked wonderful, but two weeks later Ebsen found himself in hospital with serious breathing difficulties due, it was thought, to having inhaled the aluminium dust, which had coated his lungs. He never went back to the set and his replacement, Jack Haley, was never told of the incident ...



Mia Eloise Patmore

Munchkin Carpenter / Winkie Soldier / Ensemble

Mia is 19 years old, from Blackpool, and is so excited for her Garrick debut in *The Wizard of Oz*! From a young age she attended Centre Stage Academy where she learnt Irish, Ballet and Contemporary dance, and she is currently a student on the BA (Hons) Degree Course in Music Theatre at UCLan. At 6 years old Mia sang solo in front of over 3,000 people, and

has since played leading roles in productions such as *Oliver* in *Oliver Twist*, *Belle* in *Beauty and the Beast* and most recently, *Queenie* in *Honk!*



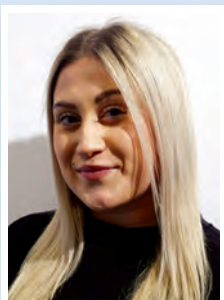
Megan Preece

Munchkin Barrister / Tree / Winkie Soldier / Ensemble

Megan is delighted to be returning to the Garrick Playhouse, having previously played *Milky White* in *Into the Woods*. Originally from York, she has performed in a variety of local productions, including *Julia* in *The Wedding Singer*, *Ado Annie* in *Okla-homa*, and *Roz* in *9 to 5*. Megan also worked with the band *Fine Chisel* on their original show, *Icarus*.

Megan holds a Music Degree from the University of Huddersfield, where she performed at the Leeds O2 Academy and also set up and led a summer choir project in a high-security prison.

Megan would like to thank the cast and crew for their ongoing support and is over the moon (rainbow) to be part of *The Wizard of Oz*.

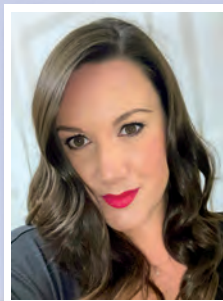


Freja Smith

Munchkin City Father / Flying Monkey / Ensemble

Freja is 19 years old, from Annan, Scotland and can't wait to make her Garrick debut in *The Wizard of Oz*! From the age of 3, she trained at the Maureen Smith Dance Academy as a Ballroom, Latin and Classical Sequence dancer and now studies Music Theatre BA (Hons) at UCLan. Freja has been performing for 15 years as a competitive dancer, winning 6 British Championships including a professional title. She has been in multiple productions such as *Shrek the Musical*, *Beauty and the Beast* and most recently played *Henrietta* in *Honk!*

as *Shrek the Musical*, *Beauty and the Beast* and most recently played *Henrietta* in *Honk!*



Nicola White

Munchkin Flower Seller / Ensemble

Nicola completed her degree in Theatrical, Media Make-up and Costume in Worcester 20 years ago. Before changing career directions, she worked as a Make up Artist for seasonal fashion shows with both *Diesel* and *Littlewoods*. Nicola was also an Assistant Make-up Artist for shows with the BBC and ITV, including *Cutting it*, *The Heaven and Earth Show* and

The Good Samaritan. She worked as a Wig-maker / Make-up Artist on a production of *A Christmas Carol* at Worcester, and also as a Wig Maker for *Santa* in *Harrods*!

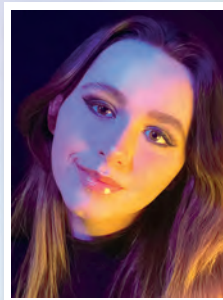
An avid fan of Musical theatre, in 2023 she joined an adult drama class at Stretford Children's Theatre where her son attends. *The Wizard of Oz* will be Nicola's debut performance in any stage production, and she's loved being part of such a talented, welcoming company.



Alfie White

Munchkin City Father / Winkie Soldier / Ensemble

Alfie is making his on-stage debut in *The Wizard of Oz*, and he's really excited to be making his performing debut. Previously, Alfie has worked behind the scenes, specifically in lightning and sound effects, on many productions including *The Lion King*, *Beauty and the Beast* and *Oliver!*. He's also currently working on sound and lighting for another production of *The Wizard of Oz*!



Paige Cunliffe

Munchkin Milk Maid / Ensemble

From performing with steel orchestras at the RNCM, to rock bands at the Academy2 Concert Hall, to most recently being in the ensemble of Hope Mill Theatre's production of *Oliver!*, there is no place Paige feels more at home than in the company of a musical.

Currently studying drama at DSF, previous roles have included *Rosie Price* in *Things I Know To Be True* and *Judy Boone* from *The Curious Incident of the Dog in the Night Time*.

Other theatre credits include both lighting design and stage management for *Beauty and the Beast Jr*, and playing the roles of *Simba* in *The Lion King Jr*, *Tracy Turnblad* in *Hairspray*, *Pepper* in *Annie* and *Miss Andrews* in *Mary Poppins Jr*. Following this week in *The Wizard of Oz*, Paige is thrilled to have been cast as *Fredrika* in Stephen Sondheim's *A Little Night Music* with South Manchester Operatic Society.

Team Ruby Childrens' Ensembles Team Emerald



DID YOU KNOW?

For Professor Marvel's coat in the movie, M.G.M. wanted 'grandeur gone to seed... a nice looking coat, but very tattered'. So the Wardrobe Department went down to an old second-hand store on Main Street, L.A., and bought a whole rack of coats. Frank Morgan (Marvel), Victor Fleming (Director) and the wardrobe man got together and chose one. It was black broadcloth with a velvet collar, but the nap was all worn off the velvet. The coat fitted Morgan and had the right look of shabby gentility, and one hot afternoon Frank Morgan turned out the pocket. Inside was the name 'L. Frank Baum'. The Studio wired the tailor in Chicago and sent some pictures. And the tailor sent back a notarised letter saying that the coat had been made for Frank Baum!

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Look out for more sensational premières being announced soon!



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The Garrick Academy of Performing Arts (**GAPA**) is a theatre company that welcomes young people, aged 5 to 18, who are interested in the theatre, or performing arts (on or off stage), and want to have **FUN!**



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

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



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



WANT TO GET INVOLVED?

Join us now by booking your place with our Box Office, or email us at
academy@altrinchamgarrick.co.uk

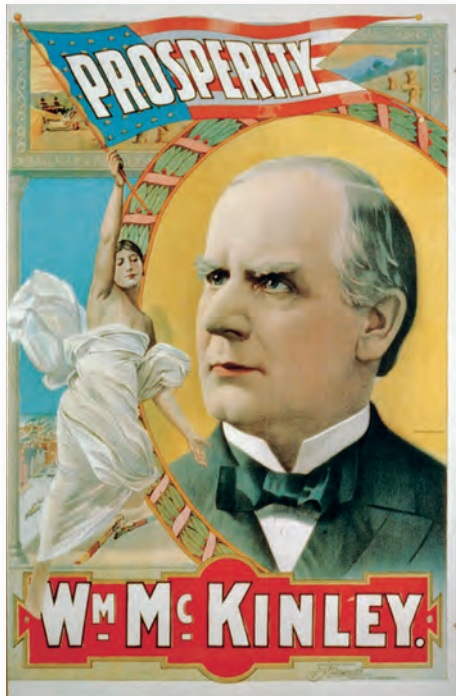


it's
great
active
positive
amazing



L Frank Baum's 'Wonderful Wizard of Oz': A Children's Story, or something deeper..?

L Frank Baum's classic *Wonderful Wizard of Oz* is much admired as a superb story that has entertained many generations of children since it was first published in 1900. Like all such books, however, it is a product of its time. The decade before it was written was an especially turbulent one in the United States and it would not be surprising if the events of those years found an echo in the story of Oz. Baum, after all, had worked as a journalist and was familiar with all the issues of the day as well as many of the key personalities.



The American Civil War (1861-65) had led to high inflation as both sides printed money to cover their expenses. Bringing prices back towards their pre-war level was therefore a priority for post-war governments and the key to this was seen as a return to the gold standard at the same rate as had operated before 1860. This time, however, the USA government ruled that only gold would be minted, so that silver could not be turned into coins. The result was that the USA money supply was now backed only by gold, a commodity in limited supply, which led to a prolonged period of falling prices.

This, of course, was what the government wanted, but it caused great hardship for many farmers and small businesses

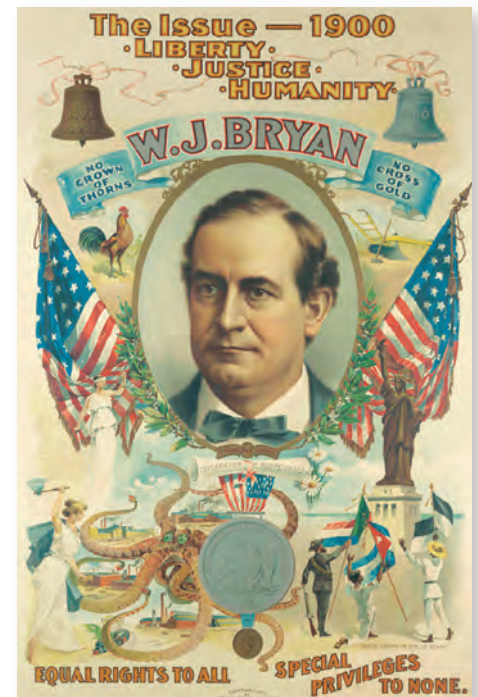
whose debts and mortgages were now more costly to service. A movement therefore sprang up which called for the minting of silver into coins on demand in order to reverse the price deflation. This campaign reached a climax in 1896 with the presidential campaign of William Jennings Bryan, who had fought against the gold standard and argued for 'free silver'.

Bryan narrowly lost and William McKinley, a strong advocate of the gold standard, secured the presidency. When the two competed for the presidency again in 1900, however, McKinley won easily. By then, fresh gold discoveries had been made, new technology made gold's extraction easier and the money supply was expanding fast. Just as important, McKinley reaped the political gain from the immensely popular war against Spain in 1898, which he had initiated and Bryan opposed. Cuba was now occupied by the USA, Puerto Rico, the Philippines and Guam had become USA colonies, and the United States had become an imperial power.

Baum was no politician, but he was a keen observer of the political scene and a great humourist. *The Wonderful Wizard of Oz* can therefore be read not just as a children's book, but as a metaphor for the USA of the 1890s. Thus, 'Oz' is the troy ounce in which gold and silver are measured, the 'yellow brick road' symbolises the gold standard, and Dorothy's silver shoes (changed to red in the 1939 film to promote Technicolor) the 'free silver' that can rescue the USA from price deflation. The Emerald City, where everything appears green because the Wizard insists that tinted spectacles must be used, symbolises the USA dollar or 'greenback'.

Yet *The Wonderful Wizard of Oz* refers not only to the 1890s debate about bimetallism. It is also a satirical comment on the political economy of the contemporary United States. Kansas, where Dorothy lives, represents the agricultural sector that suffered so much from the fall in prices. The brainless

scarecrow she meets on her journey in Oz stands for the simple farmers, while the tinman with no heart represents the industrial workers dehumanised by factory conditions. The lion with no courage is therefore William Jennings Bryan, who was widely attacked in the USA press for his alleged cowardice in not supporting the Spanish-American War.



Finally, what can we make of the wicked witches and, indeed, the wizard himself? The Wicked Witch of the East stands for the ruthless financial institutions, trusts and monopolies of the east coast, especially New York, who all supported the gold standard. The Wicked Witch of the West, however, represents the climatic conditions, especially drought, that were killing Kansas and other farm states in the 1890s (the witch is eventually destroyed, when Dorothy throws a bucket of water over her). As for the Wizard of Oz, dismissed by Dorothy as a humbug, he could – to a satirist like Baum – be any of the USA Presidents after the civil war, including McKinley himself.

Victor Bulmer-Thomas

Honorary Research Fellow,
Institute for the Study of the Americas, London University.

Reproduced by kind permission.

Above: 1900 Presidential Election Campaign posters for William McKinley (left) and William J. Bryan (right).

Mon 18 - Sat 23 November 2024

Evensong at 7:30pm. Matins, Saturday 23 at 2:30pm

A Vicar of Dibley Christmas:



The Second Coming

A Stage Play by
Ian Gower & Paul Carpenter

Adapted from the original TV Series by
Richard Curtis & Paul Mayhew-Archer

Directed by **Pete Brassington**

No, no, no, no, Yes! That's right...

Following on from our recent smash-hit production of **The Vicar of Dibley** in February 2024, the nation's favourite chocolate loving Vicar and her beloved sidekicks are back!

When Hugo and Alice return from their honeymoon, Alice finds that she is putting on a little more than just holiday weight and she turns to the Vicar for advice!

Geraldine is still desperately trying to bring the Dibley Parish Council to some order. After the carnage of the Village Quiz and organising a week of 'Radio Dibley', the Vicar feels she may be living on a different planet.

Then just when things couldn't get any more bizarre in Dibley, Geraldine is flabbergasted when little verger Alice actually has a good idea!.. Why not put on a Nativity? Why not indeed! What could possibly go wrong?

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The man who

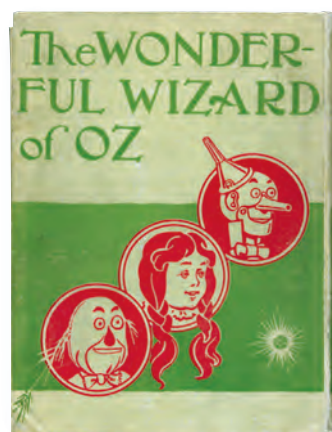
L. Frank Baum's *The Wonderful Wizard of Oz* was the first book in what became a fourteen-volume series. It sold nearly 15,000 copies within a month of its publication in September 1900 and remains the most popular of the Oz books – not least of all because it's the only one illustrated by W. W. Denslow, whose depictions of Dorothy, Toto, and all the other creatures and landscapes of Oz have become so iconic as to be inseparable from Baum's story.

Denslow wasn't simply a hired hand. Before he and Baum collaborated on *The Wonderful Wizard of Oz*, they had already worked together on other projects, including *Father Goose: His Book*, which became the bestselling children's book of 1899. Their insistence on including full-colour illustrations in *Father Goose: His Book*

turned out to be crucial to its success, but it also meant they had to agree to pay all printing costs.

This was the case with *The Wonderful Wizard of Oz*, too, which was even more lavishly illustrated. Denslow worked closely with Baum to create pictures of characters and landscapes not described in the text. He was truly a co-creator. As Denslow said, he had to "work out and invent characters, costumes, and a multitude of other details for which there is no data – and there never can be in original fairy tales."

William Wallace Denslow (5 May 1856 – 27 May 1915) was born in Philadelphia, but by the 1890s had moved to Chicago where he met L. Frank Baum. They first connected professionally in 1898, when Baum used Denslow illustrations for his trade journal *The Show Window*. In the same year, Denslow contributed two pen-and-ink sketches to Baum's *By the Candelabra's Glare*.



drew OZ...



The two next collaborated on *Father Goose, His Book* before working together to create *The Wonderful Wizard of Oz*. The next year they published *Dot and Tot of Merryland*, but their partnership quickly dissolved after disagreements over a stage production of *The Wizard of Oz*.

After 1900, Denslow was rather rich. He held joint copyright with Baum for most of the books they worked on together, as well as for the Broadway musical *The Wizard of Oz*, which debuted in 1902.

After breaking permanently with Baum when they quarreled over royalty shares for this musical, Denslow, according to a 2013 article in the Bahamian paper *Bernews*, "used the profits he made from illustrating L. Frank Baum's classic Oz book to buy Bluck's Island in the Great Sound, Bermuda, build himself a turreted castle-like house, and proclaim himself King Denslow I." Denslow was not exactly a modest man. "A delightful old reprobate who looked like a walrus", as the poet Eunice Tietjens quipped.

Musicals and money were not Denslow's forte. He invested a considerable amount in the ill-fated 1905 Broadway production of *The Pearl and the Pumpkin* (a children's book he created with Paul West in 1904). By 1908, Denslow was broke. He moved to Buffalo, New York, and worked for the Niagara Lithograph Company; then to New York City, where he worked for an agency, earning a salary of \$25 per week. Years of alcohol abuse by then had taken their toll. In 1915, Denslow unexpectedly sold a cover illustration to the popular weekly magazine *Life*, went on a bender with the money, caught pneumonia, and died. He was only 58 years old.

Looking at Denslow's illustrations today, one can see how essential they were to the cultural legacy of *The Wizard of Oz* on page, stage, and screen.

Opposite page, top: William Wallace Denslow pictured in about 1900, and (bottom) the Rear and Front Covers of the first edition of *The Wonderful Wizard of Oz*.

This page: Some of Denslow's Illustrations from the first edition.

Thursday 23 – Sunday 26 October
and Wednesday 29 October
– Sunday 2 November 2025

Please contact the Box Office for full details of dates and performance times



Music by Marc Shaiman

Lyrics by Scott Wittman & Marc Shaiman

Book by David Greig

Based on the novel by Roald Dahl and the Warner Bros. film

Directed by Joseph Meighan

The world-famous Willy Wonka is opening the gates to his mysterious factory... but only to a lucky few!



Charlie Bucket, an imaginative boy with a knack for making something out of nothing, dreams of acquiring a golden ticket to tour Willy Wonka's magical chocolate factory and can't believe his luck when it actually happens! Fellow contest winners: Veruca Salt, Violet Beauregarde, Mike Teavee, and Augustus Gloop, have no idea what they're getting themselves into, as they each learn valuable lessons from Mr. Wonka. Nobody leaves the same way that they arrived...

Discover a magical world full of amazement, innovation, sugary treats, and, of course, Oompa-Loompas!

Based on the famous novel by Roald Dahl, *Charlie and the Chocolate Factory* features an original score from the multi award-winning songwriters of *Hairspray* (Music by Marc Shaiman with Lyrics by Shaiman and Scott Wittman and a Book by David Greig), blended with songs from the 1971 motion picture including "Candy Man," "I've Got a Golden Ticket," "The Oompa Loompa Song," and "Pure Imagination" (Leslie Bricusse and Anthony Newley).

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dazzling costumes,
stunning sets,
magic beans
and, of course,
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audience
participation!

Jack and the Beanstalk

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

Directed by **Joseph Meighan**

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

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**Friday 6
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