

LYCEUM THEATRE, SHEFFIELD
19TH - 23RD MARCH 2024

An Amateur production by arrangement with The Really Useful Group Ltd.

**SHEFFIELD
THEATRES
LYCEUM**



Music by

Andrew Lloyd Webber

Book and Lyrics by

Don Black and Christopher Hampton

Based on the **Billy Wilder** film

Orchestrations by David Cullen & Andrew Lloyd Webber

Original production by The Really Useful Group Ltd.

The Really Useful Group Ltd. gratefully acknowledges the role of Amy Powers in the lyric development of "Sunset Boulevard".

**STOS
THEATRE
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Lyceum Theatre, Sheffield
Tue 19 - Sat 23 November 2024
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**SHEFFIELD
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CRAZY for YOU

Music and Lyrics by
George Gershwin and Ira Gershwin

Book by
Ken Ludwig

Co Conception by Ken Ludwig and Mike Ockrent
Inspired by Material by Guy Bolton and John McGowan

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A letter from our Chair...

A very warm welcome to the glorious Sheffield Lyceum theatre for Croft House Theatre Company's production of Andrew Lloyd Webber's 'Sunset Boulevard'. Based on the fabulous 1950s black and white film by Billy Wilder, starring Gloria Swanson and William Holden.

In my opinion, one of Andrew Lloyd Webber's finest musical masterpieces, containing some of the best songs in musical Theatre.

At a time when mental health is so important nowadays, we bring you the tale of Norma Desmond, famed star of yesteryear, who battles her own demons as she struggles to accept that she is no longer a star of the silent movies due to the introduction of talking pictures. Watch her sad story unfold and consequently end in tragedy.

This is my second season as Chair of CHTC, and it's a season that's certainly had its challenges for me both personally and for the company. I couldn't have managed this without the help of our fabulous trustees, Joan, Shan, Kath, Joe, Helen, Alice, Tas, Sarah, Isabel, Lilli, Melodie, Kim, Steph and Fran. Circumstances have meant that Trustees have had to step up to the mark this season and take on new jobs, which they have all done fabulously. Thank you so much guys for all your hard work and support, I love you all.

We welcome back Claire Harriott to our production team as Director & Choreographer. Claire always brings something different to our productions with her wealth of experience and theatre knowledge and not forgetting her creative mind. Thank you, Claire, for being a good friend and all round fabulous and well-respected person at Team Croft, we are extremely lucky to have you.

We have a new MD this year after waving goodbye to David Burgess, who we were lucky to have with us for a few years, who subsequently went on to pastures new, taking on a new job abroad.

So, enter Matthew Symonds. Matt has been accompanist for Croft, working alongside David for several years, so is no stranger to the society. It's been great to see Matt lift the baton and take on the role of MD in his own right for Sunset Boulevard, just don't mention 'Salome' to him! Matt is well loved at Team Croft and a great asset

to our production team. He's tackled the score of Sunset Boulevard brilliantly and played his heart out at rehearsals, sometimes with smoke rising from the keys as this score is immense! Thank you, Matt, for bringing your musical genius to CHTC.

Team Croft love to welcome new people to the society whether it's on stage or to help behind the scenes. We also love to see previous members make a 'return'. We are very proud of all our cast this year; we have some wonderfully talented people. However, I'd like to give a special mention to our 4 leading characters who knocked our socks off at the auditions. Richard Carlin, who's played many roles with Croft, this time is our 'Max von-Mayerling, with his glorious rich voice. Catherine Harban, playing 'Betty Schaefer' and is new to the society, although not new to Sheffield or the Lyceum, A beautiful person with a beautiful voice. James Smith, our 'Charlie' from last years 'Kinky Boots', playing Joe Gillis, such a great all-round actor and singer, just slaying the part. Finally, the incomparable Mary Kingsnorth, our 'Norma Desmond'. Mary played Grizabella in our acclaimed 2019 production of 'Cats', its so nice to see Mary making a 'return', to Croft, it's 'as if she'd never even said goodbye'. Mary told me she felt honoured to be playing the part, fulfilling one of her dream roles. She plays it with such passion, with 'Just One Look she will break your heart'. Be prepared to be blown away by these fabulous people and the rest of our cast. Thank you, guys.

A show like this doesn't go on without all our unsung heroes behind the scenes. Thank you to everyone who's helped in any way to get this production on the stage, we are truly indebted to you all.

Finally, to you our audiences thank you for your continued support. It really means the world to us, and we are truly grateful, as amateur theatre in Sheffield needs your support now, more than ever before.

Now sit back and be transported to a bygone era, and witness the intrigue, love, betrayal and murder, that is 'Sunset Boulevard'. Are you ready for your close up??

The Trustees and Team Croft would like to send all our Love and support to our President, Treasurer and beloved 'Granny' Joan. Keep fighting, we all love you so much xx

Andrew Stansall

Chair



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**SHEFFIELD
THEATRES
LYCEUM**

Act 1

1950 Paramount Studios, the great director, Cecil B. DeMille is producing 'Samson & Delilah'. Joe Gillis, a struggling screenwriter, heads to Paramount desperately seeking work. Here he meets another writer, Betty Schaefer, who suggests they collaborate after reading samples of Joe's scripts. Failing to earn a quick pay check, Joe flees to prevent his car from being repossessed, stumbling on a crumbling mansion on Sunset Boulevard, he hides his car in the garage.

Joe meets the owner of the mansion, who is deep in mourning for her recently departed friend, she mistakes Joe for an undertaker. Joe is quick to realise that the house he has stumbled upon, is not any ordinary home, it is that of former silent movie star, Norma Desmond and her butler, Max. When Joe recognises Norma, she relives her glory days of the silver screen. Determined to make a glorious come back, Norma has written a movie script; she hires Joe to edit it for her, insisting that he stay at her mansion.

Joe ventures out to meet Betty to discuss working together. In conversation he discovers that Betty is recently engaged to his friend, Artie, as a result of this news, Joe decides that working together might not be the best idea after all, so gives Betty his screenplay for her to finish. Living with Norma is challenging for Joe, they watch her old movies each night and she becomes increasingly attached to him, lavishing him with gifts. He attends her New Year's Party but feels trapped and isolated when he learns he is the only person on the guest list. Joe leaves to be around people closer to his age, but is very quickly called back to Sunset Boulevard, when he learns Norma has done something drastic.

Act 2

Time has passed, Joe is a kept man and Norma is of high spirits as she believes Cecil B. DeMille wants to discuss her script and return to stardom. She makes a grand entrance to the studio and then busies herself with preparation for her 'new film'. Meanwhile, Joe and Betty are getting closer and finally confess their true feelings for each other, Max warns Joe that he will never let be Norma hurt.

Norma discovers that Joe is growing closer with Betty and makes a call, attempting to put an end to the relationship. Betty, confused at what she was told, arrives at Norma's house and suggests Joe leaves with her. Instead, he sends her away, explaining that he likes the lavish life that he is now living. Full of guilt, Joe tells Norma that he is leaving, they argue which leads Joe to abruptly break Norma's delusion of returning stardom, telling her that the world has forgotten her. This has tragic consequences for the both of them.

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OUR MISSION

Made in Sheffield in 1902. Croft House Theatre Company has a long tradition of producing the highest quality theatre using the best of local talent. We are a welcoming, forward thinking theatre company, and we pride ourselves on being inclusive and having a diverse membership. Our range of productions and our passion for quality ensure that each cast and production team are chosen annually. This fluidity ensures we create the best possible productions for our audiences, whilst providing opportunities and support for the next generation of theatre artists. We perform at Sheffield's Lyceum Theatre and as a registered charity, we aim to bring the people of Sheffield the best musicals at an affordable price.

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“After all, it’s about a dethroned queen”

Everything about ‘Sunset Boulevard’ is on a grand scale: the opulence and eccentricity of Desmond’s life; the soaring score; recreating film sets on stage and there is absolutely no doubt that larger-than-life Norma Desmond is an iconic part – capturing her complexities challenge both acting and vocal skills and this has made her a much-coveted female role; a “bucket list” to quote our very own Norma, Mary Kingsnorth.

When Sir Andrew Lloyd Webber first saw Billy Wilder’s film ‘Sunset Boulevard’ in the early ‘70s, he was inspired to immediately start writing a version of the title song, but it would be another twenty years before the version which Croft House Theatre Company are performing today was premiered. In fact, his wasn’t the first musical of the story to be attempted – but is the only one that made it to the stage.

The plot of Wilder’s film, released in 1950, is said to have evolved after he began imagining how the silent movie greats of yesteryear spent their days in their huge Hollywood mansions. It starred American actress Gloria Swanson as Norma Desmond. Swanson had herself been a silent movie star of the 1920s and was nominated for an Oscar for her portrayal of the eccentric, unstable Desmond. She had seen the promise the film had as a musical and spent a number of years in the 1950s developing it with a team before it was shelved in 1957 at the request of Paramount Pictures. Perhaps the planned happier ending wasn’t to their liking? Certainly, they felt it would be “damaging” to the “property” to be presented in “another form”.

Stephen Sondheim also tried his hand at transforming the iconic story into a musical adaption. In the early 1960s he abandoned a version he was working on with librettist Burt Shevelove after a chance meeting with Billy Wilder himself. On Sondheim explaining his plans, Wilder is reported to have replied, “You can’t write a musical about ‘Sunset Boulevard’, it has to be an opera. After all, it’s about a dethroned queen”. Apparently, Sondheim immediately stopped writing, and even turned down an offer in 1973 from producer Harold Prince to write it for Angela Lansbury, citing Wilder’s response.

Lloyd Webber had also been approached by Prince, but it wasn’t until 1991 that he returned to writing it. Following ‘Aspects of Love’ he is said to have “felt it was the subject he had to compose next”. His version, written with lyricists Don Black and Christopher Hampton, was first performed at the Sydmonton Festival in 1992. American actress and singer Patti LuPone played Norma and after a positive reception it made its West End debut in 1993. Lloyd Webber’s score was described in one review as being “full of rich and swelling melodies” and with its ‘recitative’ style libretto, it certainly feels more like an opera in places, than a musical.

‘Sunset Boulevard’ transferred to Broadway the following year. Whilst it celebrated success at the Tony Awards winning eight including Best Musical and Best Original Score, it wasn’t without controversy. Patti LuPone had been promised the continuation of the role in America, but it was instead given to film star Glenn Close. Close won a Tony for her performance but LuPone sued for breach of contract.

Whilst Norma is clearly ‘the star’, we see her through writer Joe Gillis’ eyes. John Barrowman and Hugh Jackman, amongst others, have made Joe their own and since LuPone first originated the role, her shoes (and those signature turbans) have also been filled by Elaine Paige, Faye Dunaway, Petula Clark and most recently by Nicole Scherzinger; and so silent movie royalty lives on.

Sunset Boulevard (musical)
Sunset Boulevard (film)
Gloria Swanson
“...Musicals

Wikipedia
Wikipedia
Wikipedia
The Definitive Illustrated Story’ DK Penguin Random House 2015 London



Pictures by
Steve Braithwaite



MARY KINGSNORTH - *Norma Desmond*

Mary did not know she could sing until she was well into her thirties when on a skiing holiday. One of her companions heard her humming to herself on the piste and that evening thrust a mic into her hand in a restaurant. She sang "La Vie en Rose" and it stopped the restaurant and she's never looked back! Mary has appeared on stage in Doncaster, Aylesbury and here at the Lyceum many times. Her debut in Sheffield was as Dolly Levi in "Hello Dolly" in 2008. Mary last appeared at the Lyceum as "Grizabella" in "Cats" in 2019 and is absolutely thrilled and honoured to be playing Norma Desmond as her "return"!

She dedicates her performance to her mother Peggy and her brother Geoff.



JAMES SMITH - *Joe Gillis*

With a performance journey that began at 16, James delved into the world of musical theatre after studying performing arts at college. Despite contemplating London's LSMT, the decision to establish a family business took preference. Now 30, tackling the role of Joe Gillis in "Sunset Boulevard" has proven to be a captivating experience, allowing him to explore the intricacies of this brilliant character. James is grateful for the opportunity breathe life into this great role on the iconic Sheffield Lyceum stage.



CATHERINE HARBAN - *Betty Schaefer*

This is Catherine's 1st show with Croft and she is very excited to be performing with such a talented and lovely group of people both on and off stage. Prior to joining Croft, Catherine has had the opportunity to perform in a variety of shows around South Yorkshire. Some favourites include: Belle (Beauty and the Beast), Maria (West Side Story), Sarah (Our House), Vivienne (Legally Blonde), Millie (Thoroughly Modern Millie), Charity (Sweet Charity), Ado Annie (Oklahoma), Serena (Fame), Yum Yum (Hot Mikado), Lucy (Jekyll & Hyde), Molly (Ghost), and most recently Yvonne (Sunshine on Leith). Catherine is really excited to be back on the beautiful Lyceum stage with Sunset Boulevard this year!



RICHARD CARLIN - *Max*

Richard is a Croft House regular and has been associated with the company since the early 90's. He played several lead roles for the company during this time, including Donald in "Irene", Wilde Bill in "Annie Get Your Gun", Bill in "Me and My Girl" and Adam in "Seven Brides for Seven Brothers". Richard is pleased to be playing the part of Max, an unassuming character, but key to the unravelling story.



MATTHEW WALKER - *Artie Green*

Matthew has enjoyed many years on the amateur stage taking on a variety of roles including, Leo Bloom (The Producers), Melvin P Thorpe (Best Little Whorehouse in Texas), Adolfo Pirelli (Sweeney Todd), Fagin (Oliver!), Oscar Lindquist (Sweet Charity), Bob Wallace (White Christmas), Gilbert Chilvers (Betty Blue Eyes), Bobby Child (Crazy For You), Che (Evita) and most recently, PT Barnum (Barnum). In 2009 Matthew won the award for Best Male Performer in a musical at the Waterford International Festival of Light Opera for his portrayal of Otto Kringelein in the musical Grand Hotel. Matthew is also resident Director and Dame at the highly accoladed HHTC pantomime 2024 will offer a new challenge however, as Matthew directs his first musical for the company, Soho Cinders!



STEVE MATHER - *Cecil B DeMille*

Steve has played in more shows than he would care to remember. Credits include Teyve (Fiddler on the Roof), Emile De Becque (South Pacific), Horace Vandergelder (Hello Dolly), Jud Fry (Oklahoma); in My Fair Lady he has played both Henry Higgins (twice!) and Colonel Pickering. He has appeared in numerous pantomimes as evil villains, clumsy clowns, dotty dames, and even the good looking half of a two headed giant. This is Steve's fourth appearance in a Croft show. In 2015 he played Monsignor O'Hara in 'Sister Act'. In 2018 he was Mr Sanders in 'Seven Brides for Seven Brothers'. In 2022 he played John Clarke in 'Calendar Girls'. This latter show remains one of his all-time favourites, not least because of the wonderful cast and production team he had the privilege and joy of working with.



MARK HARRIS - *Manfred / Myron*

After playing 'George' the factory foreman in 'Kinky Boots' last year, Mark returns to Croft to play two supporting roles in Sunset Boulevard. A very different experience this year, with mainly singing as the focal point for the show, but Mark still relishes the challenge with enthusiasm and thoroughly enjoys being part of 'Team Croft'. Another mind-bending Andrew Lloyd Webber score with time signatures all over the place! It's certainly a challenge and it gives him an opportunity to be involved in a show that might not come around again, especially on the Lyceum stage his favourite to perform on.



JOHN CROWTHER - *Sheldrake / John*

Performing since the age of 5, John followed a well-established family tradition by joining his parents Tony & Hazel in Croft's 1993 production (Oklahoma). A stalwart member for over 30 years he has played numerous roles from comedy to pathos. His most recent memorable roles being Joey (Sister Act) 2015, Frank (Priscilla Queen of the Desert) 2017, and John (Calendar Girls) 2022 but he thoroughly enjoyed his role as Don in last year's production of Kinky Boots



Cast

Norma Desmond
Joe Gillis
Betty Schaefer
Max
Artie Green
Cecil B DeMille
Manfred / Myron
Sheldrake / John
Male Ensemble
Finance Man / Glenn / Salesman
Finance Man / Sandy / Salesman
Cliff / Salesman / Guard
Adam / Barman / Salesman / Actor
Morino / Salesman / Jonesy
Sammy / Salesman / Hogeye
Wunderkid / Actor / Salesman / Richard
Female Ensemble
1st Harem / Dawn / Beautician
2nd Harem / Anita / Beautician
Larissa / Beautician
Mary / Masseur
Anita / Heather / Jean / Masseur
Joanna / Analyst
Katherine / Danielle / Astrologer
Lisa / Waitress / Doctor
Secretary / Jane / Journalist
Paramount Employee
Paramount Employee
Paramount Employee
Paramount Employee
Paramount Employee

Mary Kingsnorth
 James Smith
 Catherine Harban
 Richard Carlin
 Matthew Walker
 Steve Mather
 Mark Harris
 John Crowther

 David Wilson
 Mark Foster
 Chris Barker
 Connor Lovatt
 Stuart Ogden
 Keith Harriott
 Joe White

 Alice Mackenzie
 Danni Hibbert
 Lydia North
 Isabel Berriman
 Rosie Choppin
 Helen Green
 Faye Couldwell
 Caroline Fojut
 Lilli Connelly
 Sarah Barnes
 Grace Barnes
 Lisa Morley
 Corinne Tolson
 Tanasity Wood



Ensemble



Chris Barker



Grace Barnes



Sarah Barnes



Isabel Berriman



Rosie Choppin



Lilli Connelly



Faye Couldwell



Caroline Fojut



Mark Foster



Helen Green



Keith Harriott



Danni Hibbert



Connor Lovatt



Alice Mackenzie



Lisa Morley



Lydia North



Corinne Tolson



Joe White



David Wilson



Tanasity Wood

Musical Numbers

Act 1

Overture
 Prologue
 Let's Have Lunch
 Betty's Pitch
 Car Chase
 After Car Chase
 Surrender
 Once Upon a Time
 With One Look
 Salome
 The Greatest Star of All
 Schwab's Drugstore
 Girl Meets Boy (Part 1)
 Girl Meets Boy (Part 2)
 I Started Work on the Script
 New Ways to Dream
 Transition to the Lady's Paying
 The Lady's Paying
 New Year Tango
 The Perfect Year
 I Had to Get Out
 This Time Next Year
 After This Time Next Year (Underscore)
 Auld Lang Syne

Orchestra
Joe
Joe, Betty, Artie, Sheldrake, Ensemble
Betty, Joe
Orchestra
Joe
Norma
Norma
Norma
Norma, Joe
Max
Joe, Betty, Artie, Ensemble
Joe, Betty
Joe, Betty, Artie
Joe, Max
Norma, Joe
Joe
Norma, Joe, Manfred, Salesmen
Joe, Max
Norma, Joe
Joe
Joe, Betty, Artie, Ensemble
Orchestra
Ensemble

Act 2

Entr'acte
 Sunset Boulevard
 There's Been a Call
 It Took Her Three Days
 As if We Never Said Goodbye
 Paramount Conversations
 Was That Really Norma Desmond?
 Girl Meets Boy (Reprise)
 A Little Suffering
 Too Much in Love to Care
 New Ways to Dream (Reprise)
 The Phone Call
 Betty on the Road
 What's Going on Joe?
 The Final Scene

Orchestra
Joe
Norma, Joe
Joe
Norma
Norma, Joe, Betty, Max, Sheldrake, DeMille
DeMille
Joe, Betty
Astrologers, Masseurs, Beauticians, Analyst, Doctor
Joe, Betty
Max
Norma
Orchestra
Norma, Joe, Betty
Norma, Max



CLAIRE HARRIOTT - Director/Choreographer

Claire has been involved in amateur theatre in Sheffield for nearly 50 years both onstage and behind the scenes. First training at Gwen Wilkins School of Dance; in 1987 she attained a Diploma in Performance Arts from Sheffield College where she attended workshops with London Contemporary Dance Theatre, Ballet Rambert, and the Royal Ballet. Claire has choreographed for many local productions. Credits include; (Carousel), (The Card), (The Likes of Us), (Annie), (Cabaret) all at the University Drama Studio. (Sweet Charity), (The King & I), (Billy), at the Montgomery Theatre. (Guys & Dolls), (Crucible awakes) Crucible. (Scrooge), (Oliver), (Our House), (Legally Blonde), (My Fair Lady), (Shrek) and (Sunshine on Leith) Lyceum. She has previously directed/choreographed for Handsworth & Hallam Theatre Co. and choreographed for many STOS Theatre Co productions. Claire directed/choreographed for Croft's (Priscilla Queen of the Desert) 2017, (Seven Brides for Seven Brothers) 2018, (Cats) 2019, (Funny Girl) which was unfortunately cancelled by the pandemic, the highly acclaimed (Calendar Girls) 2022 and 2023's bootylicious production of Kinky Boots.

MATT SYMONDS - Musical Director

Matt splits his time between working as a freelance musician and as a music teacher across several Secondary and Special Educational Needs schools. After graduating from the University of Sheffield, he went to train for a PGCE in music education. Matt is no stranger to Croft having been the rehearsal pianist last year for 'Kinky Boots'. However, this is his first time working as the MD and he is loving the challenge of Sunset Boulevard. He has worked with most societies across South Yorkshire at some point but can regularly be found working in Rotherham with RTSA and RMTTC. Last year, Matt worked as MD for a performance at the NODA North East Conference based on the music of Andrew Lloyd Webber so he has definitely done his background work for Sunset Boulevard. Outside of work, Matt is getting married later this year and tells us he is busy trying to avoid snacks so that he fits into his suit!



Croft would like to send Matt and his partner Sam best wishes for their special day and years of happiness together x

Orchestra

Keyboard 1	<i>Jane Ledwood</i>
Keyboard 2/ Guitar	<i>Jon Mitra</i>
Violins	<i>Karen Bithel, Gavin Usher, Rosie McConaghie, Martin Usher</i>
Violas	<i>Hazel Allbones, Graham Gillham</i>
Cello	<i>Matt Moore</i>
Reed 1	<i>Rona Gurnhill</i>
Reed 2	<i>Elyse Mellor</i>
Reed 3	<i>Tom Herritage</i>
Trumpet	<i>Alex Wilkinson</i>
Trombone	<i>Andy Gurnhill</i>
Horn 1	<i>Jo Towler</i>
Horn 2	<i>John Page</i>
Percussion	<i>Matt Dabbs, Peter Matthews</i>
Bass	<i>Matt Jackson</i>



Leading Ladies of the Silent Movies



Clara Bow

Clara Gordon Bow was born in Brooklyn, New York in 1905 to poverty and abuse. Her father who largely uninterested in her and her mother was diagnosed with schizophrenia. To avoid her unhappy family life, Bow sought refuge in movie theatres and began entering beauty and acting competitions. She won the Fame and Fortune contest of 1921 which rewarded her with her first movie role in "Beyond the Rainbow" released in 1922.

Not without her setbacks, Bow's determination and willingness to do whatever it took enabled her star to rise. In 1923, she appeared in Black Oxen as a flapper, a role and style that would define her. With a few years, she starred in Academy Award winning "Wings" in 1927, the first Best Picture Oscar for Paramount Pictures. At Bow's insistence, the movie was rewritten to make more of her role, feeling that the original script was too heavily focused on the lead male characters. In the same year she also starred as Betty Lou Spence in the film "It", which coined the phrase "It Girl".

In 1931, Bow married Rex Bell and two years later retired from Hollywood to become a rancher in Nevada. During her 11 year career she had starred in 46 silent movies and 11 "talkies". Bow was recognised for her contribution to the film industry with a star on the Hollywood Walk of Fame in 1960.

In her later years, Bow began showing signs of psychiatric disorders which led to her withdrawing from society and her husband. Bow lived the rest of her life in Los Angeles and died of a heart attack in 1965, aged 60.

Sources: Clarabow.net; Wikipedia; TCM
Photo sources: Vogue; National Postal Museum

Mary Pickford

Born Gladys Marie Smith in Toronto Canada, Mary Pickford was a pioneer of the early Hollywood era. She was a celebrated screen actress known as the "girl with the curls" and "America's Sweetheart" but she was also a smart business woman who, along with actors such as Charlie Chaplin, founded United Artists which allowed actors to control distribution of their own movies. Pickford became the most well paid actress in Hollywood, commanding a salary of £10,000 per week when most actors made around £7,000 per year.

Pickford won two Academy Awards in her lifetime. Her first for her leading role in "talkie", Coquette in 1929 and an honorary award in 1975 to recognise her contribution to film making and the film industry. Though she retired from acting in 1933, Pickford remained influential in the industry. With others, she founded the Academy of Motion Picture Arts and Sciences and the Motion Picture Relief Funded using her philanthropic nature to develop the Payroll Pledge Program where highly paid actors sacrificed 0.5% of their salary to contribute to the Relief Fund.

After three marriages, issues with infertility and adopting two children with whom she shared a strained relationship, Pickford became reclusive in her later years. The character of Norma Desmond in Sunset Boulevard is thought to be inspired by many actresses of the era and we can see Pickford through her wild success and then her move away into near solitude.



Sources: Marypickford.org; Wikipedia; Paramount Pictures Studio Tour. Pictures: Women Film Pioneers Project; Library of Congress.



Anna May Wong

Anna May Wong was born Wong Liu Tsong in 1905 in Los Angeles. She became enthralled with movies at a young age and dropped out of high school to become a full time actress where she was often typecast into typically "Asian" roles. She landed her first leading role in The Toll of the Sea (1922) however, Anna May was overlooked for many leading lady roles because of US laws that made interracial relationships illegal meaning she would be unable to kiss her white leading men.

The institutional racism of the era meant that Anna May was even passed over to play Asian characters for white actresses who played the role in "yellowface". The constant discrimination meant that Anna May left Hollywood in favour of the growing European film industry where she found success including her first talking film, The Flame of Love in 1930, the Operetta Tschun Tschu and the play The Circle of Chalk opposite Laurence Olivier.

Anna May died of a heart attack in 1961 aged just 56. She had appeared in over 60 movies and was the first Asian American woman to be awarded a star on the Hollywood Walk of Fame in 1960.

Source: Womenshistory.org; Britannica; Wikipedia.
Photos: PBS; US Mint.

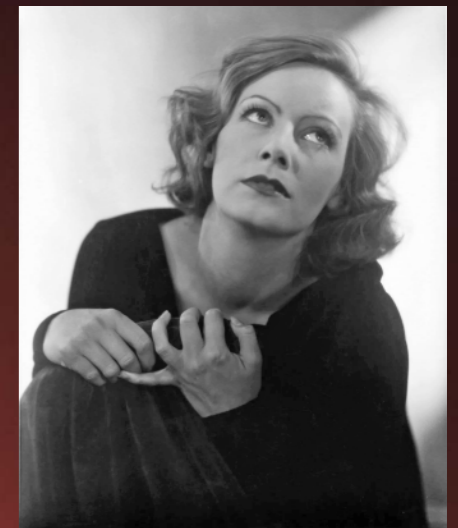
Greta Garbo

Garbo was born Greta Lovisa Gustafsson in Stockholm, Sweden in 1905. Her family were poor and her father, whom she adored, suffered from chronic illness. He died when Garbo was just 14 years old and she dropped out of school to help support her family. By 17 years old she had gained some filming experience in advertising and had started training at Stockholms Royal Dramatic Theatre.

Garbo was noticed by Louis B Mayer of MGM in her first Swedish movie. She was brought to Hollywood in 1925 speaking very little English. A year later she would find out that her sister had died back home in Sweden. Garbo earned her first Academy Award nomination for her role as the titular character in Anna Christie in 1930, and gained a further three nominations; Romance (1930), Camille (1936) and Ninotchka (1939). Her movie Grand Hotel took the Best Picture Academy Award in 1932.

After a number of relatively unsuccessful movies and a contract dispute with MGM, Garbo retired from acting aged 35 after appearing in just 28 movies in Garbo became an American citizen in 1951 and a resident of New York in 1953 where she spent the rest of her life. In 1954, Garbo won an Academy Honorary Award for her screen performances but she did not attend the ceremony to receive it. She revived her star on the Hollywood walk of fame in 1960.

As with many of her contemporaries, after retirement Garbo shunned public life and became an art collector. The early loss of her father and sister is thought to have contributed to bouts of sorrow in her life and she used walking Garbo died from pneumonia in 1990 in New York City.



Sources: The New Yorker; Wikipedia; biography.com
Photo credit: The New Yorker;



Sources: Wikipedia; TCM; britannica. Photo credits: The Guardian

Gloria Swanson

Gloria May Josephine Swanson was born in Chicago in 1899. Her father was in the military and so she moved around a lot as a child, including living for some time in Puerto Rico where she first saw motion pictures. Swanson's movie career began in Chicago around 1913-15 appearing in silent shorts alongside the equally unknown Charlie Chaplin. After moving to Hollywood, Swanson found herself moving between two studios, Triangle and Paramount, but soon found her place, and stardom with Cecil B. DeMille. Between 1919 and 1921, Swanson appeared in a number of DeMille's "bedroom farces" before moving onto more serious roles. In 1925, Swanson turned down another lucrative contract with Paramount in favour of United Artists which would give her more

control over the distribution of her movies. Across her career, Swanson received three Academy Award nominations for Best Actress including the first ever award for Sadie Thompson in 1929 which grossed in excess of £14m equivalent to 2022. Her first talkie, The Trespasser in 1931 earned Swanson her second nomination and included musical numbers sung by Swanson, herself. Her final Academy Award nomination was for Sunset Boulevard in 1951. She didn't win the Oscar for her role as Norma Desmond, but she did win a Golden Globe for her efforts and it was a hit at box office. Sunset Boulevard was to be Swanson's last big hit.. Swanson was known for being larger than life with lavish wardrobe and jewels. Her later years were characterised by painting and sculpture and writing her memoir, Swanson in Swanson. She died aged 84 in New York in 1983.

Production Team

Director/ Choreographer	Claire Harriott
Musical Director	Matthew Symonds
Production Manager	Andrew Stansall
Stage Manager	Paul Minott
Deputy Stage Manager	James Bell
Lighting Designer	Gary Longfield
Sound Designer	Nick Greenhill
Sound Assistant	Matt Ellis
Wardrobe Manager	Christine Minott
Wardrobe Assistant	Sarah Thorby
Props Manager	Jill Beckett, Kate Parkin
Make Up Team	Chloe Cochrane & Team
Wigs Manager	Shaleena Antwi
Stage Crew	Paul Minott & Team
Publicity & Marketing Team	Isabel Berriman, Lilli Connelly, Helen Green, Alice Mackenzie, Joe White
FOH Manager	Kathleen Kenyon
FOH Team	Shan Bennett, Hazel Crowther, Martyn Green, Keith Houldsworth, Sandra Houldsworth, Judith Temple, Emily Wilson, Sophie Wilson
Programme	Lilli Connelly, Alice Mackenzie, Joe White, Dave Bonnett (Northend Print)
Photographers	Cast Headshots: Phoebe Roe-Parkin Creative Rehearsal Photographer: Steve Braithwaite Additional Photography: Zoe Martin, Connie Fiddament
Contractors	
Set	Scenic Projects
Costumes	Thespis Theatrical Costumiers Ltd
Wigs	Wig Art Theatrical Robert Taylor



noda

Be inspired by amateur theatre

Croft House Theatre Company are proud to have been affiliated with the National Operatic and Dramatic Association for over 100 years

N.O.D.A., founded in 1899, is the leading representative body for amateur theatre in the UK. The Association has a membership of approximately 2400 amateur theatre groups and over 2000 individual members staging musicals, operas, plays, concerts and pantomimes in a wide variety of venues ranging from the country's leading professional theatres to village halls. Covering a broad spectrum of age ranges NODA member societies meet the needs of all levels of both performers, whether dramatic, dance or musical, and those backstage, front of house or in society administration.

N.O.D.A. aims:

- To give a shared voice to amateur theatre.
- To help societies and individuals achieve the highest standard of best practice and performance.
- To provide leadership and advice to enable amateur theatre to tackle the challenges and opportunities of the 21st century.



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N.E. NODA Representative - Philip Smith plus guest
N.E. NODA Secretary Judy McMurray plus guest
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Croft's President & Vice President
Joan Bennett & Sandra Houldsworth



Team Croft
BIRDS
Rehearsal refreshment team
Hazel, Judy, Sandra, Steph, Kath, Joan, Shan

Past Productions

1902	The Prince and the Pedlar	1947	The Belle of New York	1988	The King & I
1903	The Mandarin	1948	Balalaika	1989	Pirates of Penzance
1904	Julius Caesar	1949	Wild Violets	1990	Fiddler on the Roof
1905	No Performance	1950	Rose Marie	1991	Hello Dolly
1906	H.M.S. Pinafore	1951	Show Boat	1992	Gentlemen Prefer Blonde
1907	The Gondoliers	1952	The Lisbon Story	1993	Oklahoma
1908	Patience	1953	The Dancing Years	1994	Irene
1909	Iolanthe	1954	Tulip Time	1995	42nd Street
1910	The Yeoman of the Guard	1955	The Dubarry	1996	Barnum
1911	The Mikado	1956	Kings Rhapsody	1997	Singing in the Rain
1912	The Gondoliers	1957	Love From Judy	1998	Crazy for You
1913	Iolanthe	1958	Annie Get Your Gun	1999	Orpheus in the Underworld
1914	The Yeoman of the Guard	1959	The King & I	2000	Mack and Mabel
1915	Pirates of Penzance	1960	Perchance to Dream	2001	Half a Sixpence
1916	Trial by Jury	1961	South Pacific	2002	The Wiz
1917	The Mikado	1962	Kiss Me Kate	2003	Annie Get Your Gun
1918	The Gondoliers	1963	Oklahoma	2004	Me and My Girl
1918	The Yeoman of the Guard	1964	Brigadoon	2005	Titanic
1919	Iolanthe	1965	Wild Violets	2006	Mame
1920	Merrie England	1966	The King & I	2007	Thoroughly Modern Millie
1921	Les Cloches De Cornville	1967	The Lisbon Story	2008	The Scarlet Pimpernel
1922	The Mousme	1968	Robert & Elizabeth	2009	The Producers
1923	Sylvia's Lovers	1969	The Desert Song	2010	Fiddler on the Roof
1924	A Little Dutch Girl	1970	Virginia	2010	The Full Monty
1925	The Marriage Market	1971	The Merry Widow	2011	Sweeney Todd
1926	The Mousme	1972	Die Fledermaus	2012	The Sound of Music
1927	The Toreador	1973	Carousel	2013	Acorn Antiques
1928	The Arcadians	1974	Bitter Sweet	2014	Grease
1929	The Duchess of Dantzic	1975	Music Man	2015	Sister Act
1930	The Gay Parisienne	1976	Finian's Rainbow	2016	Into the Woods
1931	Prince Charming	1977	Waltzes from Vienna	2017	Priscilla Queen of the Desert
1932	The Girls of Gottenberg	1978	The Quaker Girl	2018	7 Brides for 7 Brothers
1933	Rose Marie	1979	Hello Dolly	2019	Cats
1934	Rio Rita	1980	Irene	2020	Funny Girl (Cancelled)
1935	The Desert Song	1981	The Pyjama Game	2021	No Performance
1936	Bitter Sweet	1982	Oklahoma	2022	Calendar Girl
1937	Virginia	1983	Half a Sixpence	2023	Kinky Boots
1938	The Quaker Girl	1984	Guys and Dolls	2024	Sunset Boulevard
1939	Glamorous Nights	1985	Hans Anderson		
1940-1945	No Performances	1986	Annie Get Your Gun		
1946	Bitter Sweet	1987	The Card		

www.crofttheatre.co.uk

The Croft Website Archive 1902 – 2024; displays programmes, news cuttings, photos and more, covering 120 years.



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Wells Richardson would like to congratulate **Croft House Theatre Company** on their production and wish them continued future success.

Cannon House Rutland Road Sheffield S3 8DP

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Fax: 0114 2728864 Web: www.wellsrichardson.co.uk

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Obituaries



Mike Trott

Along with his wife Anne, they both joined Team Croft in 1967 and their combined talents were invaluable for Prop & Scenery designing. Mike sadly passed on the 7th of August 2023.

Barrie and Josie Wooffitt

Barrie was a playing member of Croft for 32 years from 1973 until 2005 and was a valued member of the Croft Committee for 25 of these years.

Josie became Croft's Prop Manager in 1989 and remained this until 2009.

She had a remarkable talent for making and finding props. Barrie sadly passed on the 2nd of February 2022 and Josie passed on the 16th of May 2023.



Mike Richardson

One of the best loved performers in Sheffield. Mike spent his life on stage, starting at the age of 15. Mike sadly passed in December 2023.



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