

**Pirate Productions**



*presents*

# Cinderella





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# *Cinderella*

## **Cast**

### **Hardup Hall**

Candy Morrison  
Karim Hyatt  
Alex Teligadas  
Brian Parker  
Valerie Scott  
Stuart Alexander  
Simon Critchlow

### **The Palace**

Janice Allgrove  
Carol Abel  
Chris Bearne  
Stephanie Daer  
Steve Anderson

### **The Supernaturals**

Claire Wolseley  
Matthew Kahn  
Claire Wilkie

### **The Constabulary**

Steve Wilkie  
Christina Hudgins  
Erin and Robyn Kahn

### **The Chorus**

Alex Scott-Perry  
Christine Gratias  
Hannah Atkinson  
Jody Larter  
Rachel Hudgins  
Sarah Wilkie

*Cinderella*  
*Buttons*  
*Bubble*  
*Squeek*  
*Baroness Gloria Hardup*  
*Baron Hardup*  
*Broker's Man*

*Prince Charming*  
*Dandini*  
*The King*  
*King's Dance Partner*  
*The Messenger*

*Fairy Godmother*  
*Evil Sorcerer*  
*Sorcerer's Apprentice*

*Sergeant Pinky*  
*WPC Perky*  
*Dobbin*

Amy O'Connor  
Eleanor West  
Ian Brooks  
Leslie Chesters  
Rakel Omarsdottir  
Tanya Omarsdottir

## **Band**

Piano  
Alto Saxophone  
Bass Guitar  
Bassoon  
Clarinet  
Electric Violin  
Flute  
Lead Guitar  
Percussion  
Tenor Saxophone  
Trombone  
Trumpet

Liz Turner  
Neil Duxbury  
Ria Favoreel  
David Singleton  
Henry Wickens  
Chris Birch  
Pete Heley  
Sean Birch  
Thomas Wickens  
Andreas Sabato  
Hans van der Drift  
Paul Barker

Peter Workman  
Tom Wiot

## **Production Team**

Director

Steve Preston

Musical Director	Alan Carlisle	
Assistant Musical Director	Rachel Parker	
Producer	Valerie Scott	
Assistant Producer	Fiona Turner	
Stage Manager	Geoff Stevens	
Assistant Stage Manager	Neil Johnson	
Choreography	Dominique Vitali	
Set Design/Construction	Liz Turner	Malcolm Turner
	Chris Bearne	Steve Preston
Props	Claire Wolseley	Chris Bearne
	Malcolm Turner	Steve Preston
Backstage Crew	John Brigg	Kim Hermans
	Laurent Mathieu	Les Wilson
	Malcolm Turner	Rachel Parker
Lighting	Anthony McCarthy	Paul O'Sullivan
	Oliver Jacques	
Sound & Pyrotechnics	Simon Hughes	
Rehearsal Pianist	Liz Turner	
Make-up	Judy Milne	Collette McCormack
	Jane Philpott	Louise Curwen
	Mairead Cranfield	
Hair	Pat Chambers	
Costumes	Cathy Roberts	Ciara Barker
	Diane Wilmott	Fiona Turner
	Janice Allgrove	Michelle Larter
	Steve Preston	Thelma Collier
	Valerie Scott	
Scriptwriters	Rachel Parker	Neil Johnson
	Steve Preston	
Tickets & Front of House	Pamela Carlisle	
Merchandising	Linda Myers	
Publicity	Barbara Thompson	Angela Milne
Programme	Steve Preston	
DVD Editing & Production	Philip Dutton	

## **Candy Morrison - Cinderella**

Candy has always dreamed of playing a princess' role, as when she was younger her younger sister always took ALL the girl parts as she had the long hair! At school, Candy dabbled in Shakespeare before exchanging her courtier costume for a feather boa in a number of less classical plays including "No xxx Please We're British", "Daisy Pulls it Off" and 2 Ayckbourn farces for a local drama group. Candy made her first Luxembourg appearance as a feathered cockney in "Me and My Girl", trying to chat up the locals! This was followed by "Camino Real" where she spent the entire play selling love wrapped in white down. This time in "Cinderella", Candy has finally found her very own Prince both on and off stage. She wishes that all your dreams come true too - with or without feathers!

## **Janice Allgrove—Prince Charming**

Janice has been in all of the pirate shows since 1996, but this is a first for her to appear as a man! Have you ever tried waltzing the wrong way round? Janice came to Luxembourg in 1995 and first worked in a bank where she met Simon Critchlow (Pirates' treasurer). In true treasurer's fashion, Simon had her signed up to subscribing to the Pirates newsletter before ever seeing a show! Once involved she was hooked and no one has been able to get her off the stage since.

Janice has seven part time jobs at present and it must be said that this unconventional working environment suits her personality well!

## **Alex Teligadas—Bubble**

"Cinderella" is a new experience for Alex: he plays a woman (his first) who wears an extraordinarily large brassiere containing Jello implants (his first & definitely his last), and he has discovered such mythic cult figures as Bobby Moore and Cleo Lane. Although he remains puzzled about certain aspects of British humour, he is determined to keep abreast of all his lines and songs, and will do his best to prevent the show going tits-up!

Alex's first stage appearance was in Easy Productions' "Beyond Therapy" in 1996. He joined Pirates in 1997 for "Oklahoma!" and they haven't been able to get rid of him since: he has pranced about the stage in "Grand Old Duke of York", "Showbitz!", "Curtain Call", "Me and My Girl" and "Company". He also appeared in NWTC's "A Celebration of Peter Sellers" and "Never Again - Jamais Plus - Nie Wieder", a European School production. Alex is also involved in cartoon voice-overs and dubbing, giving voices to cartoon characters of various shapes, sizes & colours. His most enjoyable role was to record the voice of Puck in "Tristan & Isolde", a full-length animation by Oniria Pictures. Finally, he has appeared (very briefly!) in various films made in Luxembourg, including "An American Werewolf in Paris", "Crush Depth", "Wing Commander" and "The First 9½ Weeks".

## **Brian Parker - Squeek**

Plucked from the relative safety of the George & Dragon pub in 1995 and press-ganged into "Fiddler on the Roof" to play 'some bloke', Brian has been involved with almost every Pirates show since then.

He has played 'some geezer' in "The Old-Time Music Hall", Ali Hakim in "Oklahoma!", 'another bloke' in "Curtain Call" and a 'Surly Man' in NWTC's "Lettice and Lovage". In "Showbitz!" he got in the way backstage.

In addition to his distinguished acting career he also directs. Pirates' previous pantomime "The Grand Old Duke of York" was a co-directing job with Karim Hyatt (Buttons in "Cinderella") and more recently he took on Pirates' first attempt at a Stephen Sondheim musical with last year's successful production of "Company". He gave up film work after spending all Saturday night freezing to death in a field in Esch playing a special forces doctor. Although he got to touch Rob Lowe he decided it wasn't worth it.

He has always wanted to play an Ugly Sister or Hamlet.

## **Karim Hyatt - Buttons**

Apart from a few school performances, notably as the wolf in "Peter and the Wolf", Karim Hyatt appeared as The Wicked Wizard in "Hickoway Dickoway Dock", King Rat in "Dick Whittington", Tegeus in "A Phoenix Too Frequent", Bruce in "Beyond Therapy", Peter in "Company", the MC for "Showbitz!" and participated in a few sets of "Curtain Call".

He also directed "The Monkey's Paw", "Same Time Next Year", and, in conjunction with Brian Parker, the last Pirates' Pantomime "The Grand Old Duke of York". Sometimes, he can even be seen appearing as part of The Accidentals - a cabaret group who perform at various functions two or three times a year.

Never having played a nice person - even in real life - Buttons is a completely new experience he intends to milk for all it's worth. So eyes peeled for a lot of overacting!

## **Carol Abel - Dandini**

Carol, a member of NWTC and Pirate Productions, has been an am-dram enthusiast for many years with particular interest in participating in Munsbach summer schools and performing in musical productions.

First appeared in the NWTC production of "There's a Girl in my Soup" and subsequently with Pirate Productions in "Fiddler on the Roof", "Oklahoma!", "Curtain Call" and most recently "Me and My Girl".

Currently singing with VOX choir. Wishes that her job allowed her the freedom to tread the boards more often.

## **Claire Wolseley - Fairy Godmother**

This is Claire's second Pirates production, the first being "*Me and My Girl*" (for which she was actually five months pregnant with her daughter). An active interest in musical theatre started from her involvement in the Cambridge University Gilbert and Sullivan Society where she was in a wide range of productions from "*Iolanthe*" to "*The Grand Duke*" via "*The Mikado*". She also had the role of Liesl in "*The Sound of Music*" at the Cambridge Corn Exchange (sixteen going on seventeen going on twenty-three).

Post-university, teaching at a boarding school in Edinburgh allowed Claire to expand into back-stage, stage managing and choreography, as well as performing in the odd staff play.

Claire has embraced the Luxembourg am-dram scene, whether it be wearing large dresses on stage or procuring such props as a rubber chicken (Act 1 Scene 2). She can also be heard most Sundays singing soprano in the ESCC choir.

## **Matthew Kahn - Evil Sorcerer**

Matthew first trod the boards in High School as the fiery orator Daniel Webster. Luckily, a brief enrolment in a university drama program cured him of considering thespianism as a way of life.

Still, 'once bitten; twice rabid', as they say and on encountering Pirate Productions during the Triassic period of its evolution, joined in the chorus of "*H.M.S. Pinafore*". Singing lustily, if not in key, he acquitted himself admirably by assisting the backstage crew well enough to earn a much-coveted membership in the Loyal and Fraternal Order of Amateur Back-Stage Hands (Luxembourg).

Taking a hiatus from front-of-house in order to raise the next generation of Pirates, he took to labouring in cold barns in aid of producing sets for a number of productions for NWTC including "*Knightsbridge*" and "*Wait Until Dark*". A reckless disregard for the traditions surrounding the performance of "*Macbeth*" left him hospitalised and understandably leery of playing with theatrical fire. Putting a toe back in the turbulent waters of performance (by taking the role of the Orthodox priest in "*Fiddler on the Roof*"), proved safe enough to warrant exploration of the grand Olde English tradition of 'pantomime' where he finds himself typecast as the villain.

## **Claire Wilkie - Sorcerer's Apprentice**

I've been messing around in school plays since I knew they existed at seven years old and haven't stopped since! Anyway, non-school stage experience was being a rat in "*Dick Whittington*", a maid in "*Me and My Girl*", a 'various' in "*Camino Real*" and I was in the Murder Mystery Dinner in November. I've been an extra in three films; being a Brownie (Brownie guide not the little pixie which would have probably been more fun), a French schoolgirl and a partygoer.

## **Valerie Scott - Baroness Gloria Hardup & Producer**

Valerie joined Pirates, by chance, in 1997 after a 25-year period of 'resting' and has been in all the productions since, whether by design or by accident. She seems to be the resident 'wicked witch' for Pirates and this production sees that trend continuing, as she plays the evil stepmother. In addition to being on stage, Valerie volunteered to take on the role of producer with no clear idea of what this might entail. She has enjoyed being producer and decided that a fair description of her backstage role would be that of a general nag bag - a sort of evil stepmother character off-stage - a double whammy!

She came to Luxembourg in 1991 after several tours of duty in other European countries and the Far East. When not on stage, she is the country co-ordinator for Open University activities in the Saar-Lor-Lux Region and seems set to stay for a good few more years.

## **Stuart Alexander - Baron Hardup**

A long-standing member of Pirates, Stuart first appeared in *Patience* some 20 years ago. A Gilbert and Sullivan trooper ("*Utopia Ltd*"), he has sung his way through all the Savoy Operas in one guise or another and directed the last G & S produced in Luxembourg ("*The Mikado*"). "*Cinderella*" was his first panto, in Brussels, where he played a memorable bearded fairy godmother. As a member of the Wagstaff team, took his comedy very seriously in a multitude of roles.

Having played Sir John in "*Me and My Girl*" and now Baron Hardup in "*Cinderella*", he wonders if he isn't getting rather type cast.

## **Chris Bearne - The King**

Chris has been around happenings theatrical in Luxembourg these twenty years and has tried his hand at most things. He claims acting talents that span the alphabet ... from A to B.

He first appeared in musical comedy in "*1066 and All That*" and is tickled to be back, now in his third Pirates show. Along the way he's dabbled in all sorts from Sophocles to Neil Simon ; Shakespeare to Beckett.

A dozen or more Luxembourg-made films offer the odd glimpse of, and a word or two from Chris. He seems to have found a niche handing out advice (usually doctorly) to the likes of Stockard Channing and Martin Landau, which they then ignore...Oh, and zero-wardrobe-budgeted work for Peter Greenaway ("*The Pillow Book*"). Chris's other 'things' are making stuff (sets and props) and organising the Summer Theatre School every August (if you want to know more, check with [www.munsbach.org](http://www.munsbach.org)).

### **Simon Critchlow - Broker's Man**

Since Simon's theatrical career started at school, he has played many small roles and a few not-so-small roles in a variety of productions, both drama and musicals. He has also spent many hours performing backstage tasks, principally set-building, scenery shifting and props.

Simon joined Pirates in 1982 for his first ever musical production, "*Patience*" and has never looked back - he would like to be able to demonstrate to his infant school teacher that she got it wrong when she said he couldn't sing! Recently, in "*Curtain Call*", he sang barbershop and in the musical "*Me and My Girl*" he played a footman and an ancestor.

Other proud moments include productions at college in which he played Gerald in "*An Inspector Calls*" and directed "*Outward Bound*" by Sutton Vane. With NWTC he has most notably played John, a basket-bearing servant, in "*The Merry Wives of Windsor*" and co-managed props for "*Neville's Island*".

### **Steve Wilkie - Sergeant Pinky**

After playing third shepherd in his Sunday school nativity play (1962), his next appearance on stage was as a sailor and hand-jiving eunuch in "*Dick Whittington*" in 1992; this came about mainly because his daughter Claire was a rat at the time. Was tempted back for "*Grand Old Duke of York*" in 1998, and was rewarded with a couple of lines.

Since then he keeps turning up to auditions. In "*Curtain Call*" (1999) he sang barbershop harmony and helped redefine the Sand Dance. "*Me and My Girl*" (2001) saw him as a dancing solicitor. He has also appeared with NWTC as a singing loan shark in "*Camino Real*" and as a dodgy doctor in "*The Curse of the Klondike Diamond*" (2002).

His two daughters are determined to upstage him.

### **Christina Hudgins – WPC Perky**

Christina's previous musical theatre experience includes "*Carnival*" and "*Oliver*", in which she played the parts of Widow Corney and Mrs. Bumble. Last year saw her performing in the NWTC production of "*Camino Real*".

This year, while performing in this Pirates' production of "*Cinderella*", she is also directing and playing the part of Rizzo in a highschool production of "*Grease*", which will be performed in March.

### **Steve Anderson - The Messenger**

Steve proclaims his biggest acting job to date was the role of an American naval officer. That role behind him after 20 years, and looking for a new challenge, he joined Pirate Productions in 1999, with miscellaneous roles in "*Curtain Call*". In 2000 he sang in the Pirates' 21st Anniversary Celebration show. In 2001 he played Brian, a member of the one-hit-wonder band 'The Shepherd Sisters' in Chas Warlow's NWTC production "*We Three Kings*". 2002 found him in NWTC's "*Camino Real*" as one of Herr Gutman's officers, whose scowling omnipresence was designed to intimidate both cast and audience. Steve spends much of his free time 'nurturing' Voices International Community Choir, which raises funds for charities by performing numerous public and private shows each year. He proudly admits to being a founding member and is their committee chairman.

### **Stephanie Daer - King's Dance Partner**

I first became involved with Pirates completely by accident, when Carole Williams put up a poster at work asking for anyone willing to help with the production of "*Me and My Girl*". Having first thought of a backstage role, before I knew what had happened I was dressed as a Cockney Tart and found I was thoroughly enjoying myself.

I did crew for "*Company*", and managed to make it look like I really did mean to throw a drink over John Hall and Hilary Guerra on the penultimate performance, but unfortunately could not replicate this for the final show.

Cinderella is my 3rd 'experience' with Pirates.

### **Erin and Robyn Kahn - Dobbin**

Erin – "*Cinderella*" is the second Pirates production I have been in, the first being the last pantomime they put on "*The Grand Old Duke of York*". I have immensely enjoyed being in both, although this is the first time I've had to play only half a character. Even though I've gotten a lot of stick from my friends about being the back end of a horse, and heard all manner of possible jokes and puns on the subject, I don't think I would trade my part for any other in the entire play. Being able to make people laugh just by walking on stage is a lot of fun and very gratifying. The only other thing I've done which required some acting was a job I had when I was ten, doing voiceovers for a children's cartoon (unfortunately it was cancelled)

Robyn – Though my family has done a bit of work with Pirate Productions before (my sister in "*The Grand Old Duke of York*" and my parents met doing "*H.M.S. Pinafore*"), this is a first for me. It has been great fun and I wouldn't have missed it for the world. Once again, my family has been very active as well – my dad as the Evil Sorcerer, my sister has been my ever-present companion in the antics of our horse and my mum made the horse costume in her spare time, so it has become a real family activity. And it's a hell of a lot of fun to tell people I'm playing half a horse – I might even put it on my resume!

## **Liz Turner - Recitateur and Set Designer/Painter**

Liz Turner is one of the most irreplaceable members of the “*Cinderella*” crew. In addition to tirelessly accompanying the cast throughout rehearsals, Liz is the driving force behind the design and painting of the set. A piano teacher by day, by night Liz can be found exercising her musical talents in a wide variety of arenas, whether it be accompanying Pirates, Voices International or The Christmas Tree Singers or singing in the Anglican church choir.

## **Geoff Stevens - Stage Manager**

Geoff first found the delights of the footlights only eight years ago, “*Dancing at Lughnasa*” with the Round Tower Players, but this experience was enough to make him realise he just loved being on stage. Perhaps the shy, quiet and retiring Geoff in real life can come alive behind the make-up or perhaps he just likes wearing make-up, who will ever know. But various performances on various stages in various guises have followed over the last eight years.

Not wishing to be too much of a prima donna, Geoff has also worked behind the scenes, stage managing, doing props, sweeping the stage and he is very happy taking the role of Stage Manager for the Pirates production of “*Cinderella*”.

But don't worry fans, he'll be back on stage this year, of that you can be fairly certain.

## **Dominique Vitali - Choreographer**

Dominique Vitali, born auspiciously on Friday the 13th, joined Pirates in Summer 2002 as choreographer for this production.

He started dancing at the age of nine, while his friends joined the local football club. He spent 12 years in France working as a professional dancer, being involved in a variety of different productions for stage, film and television.

For the last 30 years his feet have ‘tripped the light fantastic’ using a variety of styles, including Ballet, Ballroom, Latin, Tap, Flamenco and Modern Jazz.

He retired from his active dancing career with 2 French professional titles in his pocket (or are they in his shoes?)

Today, he works in public relations for a Luxembourgish company, as well as continuing as a choreographer - as they say ‘once a dancer, always a dancer’. His childhood pals haven't played football in years...!

## **Alan Carlisle - Musical Director**

Alan Carlisle has been involved with Pirates almost since its inception. He was parachuted in (from Manchester) to sing the part of Nanki-Poo in “*The Mikado*” in 1981, discovered the delights of Luxembourg and never looked back.

He has appeared in many Pirates shows including their previous production of “*Cinderella*” twenty-one years ago, in which he played one of the Ugly Sisters; “*The Fantasticks*” (Matt); and the decennial production of “*The Pirates of Penzance*” in which he sang the part of Frederick, the pirate ‘prentice.

Increasing greyness having diminished the audiences' willingness to suspend disbelief (never very great), he now confines himself to musical direction - previous shows in this capacity include “*Ruddigore*”, “*Fiddler on the Roof*”, and “*The Grand Old Duke of York*”.

In the saner (differently sane?) world outside the theatre he directs the local chaplaincy choir, plays French horn with the Luxembourg Philharmonia and earns his living programming computers.

## **Steve Preston - Director**

Steve arrived in Luxembourg in 1989 with no theatrical pedigree whatsoever - unless you count a stage debut at the age of 12, playing Lady Bracknell in Oscar Wilde's “*The Importance of Being Earnest*” (no, nothing suspicious about that, it was an all-boys school!)

Soon after his arrival, a work colleague suggested he might like to join the chorus of the Pirates' pantomime “*Hickoway Dickoway Dock*”, which had just started rehearsals. Despite having no clue about acting, dancing or singing, he agreed and has never looked back since.

Over the intervening years, he has been in most Pirates' shows (despite having left the country twice – once to live in Frankfurt for a year and, most recently, to spend two and a half purgatorial; years in Singapore). Somewhat surprised to find himself the possessor of an extremely powerful tenor/baritone voice, he has put it to good use in such comic character roles as Pooh-Bah in “*The Mikado*” (1996), Baron Snatcher in “*The Grand Old Duke of York*” (1997) and Monsieur Thenardier in the ‘Les Miserables’ sequence of “*Showbitz!*” (1998).

“*Cinderella*” is his first outing as Director – having debuted as Producer for the 2001 production of Steven Sondheim's “*Company*”, he is slowly working his way through the various off-stage roles involved in shows and hopes to have completed a full set by 2010 (he does, however, draw the line at trying his hand at choreography, as he knows there is a limit to peoples' patience!!)

A gentleman of leisure since returning from Singapore, he is open to any offers of highly-lucrative employment (as long as it's nothing too taxing).