



## **Dementia Friendly Performance Information Pack for 42<sup>nd</sup> Street**

Thursday 1 June 2023, 2.15pm



**Box Office Telephone: 0116 242 3595**

**Box Office Email: [tickets@curvetheatre.co.uk](mailto:tickets@curvetheatre.co.uk)**

**Address: Curve, 60 Rutland Street, Leicester, LE1 1SB**

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## Hello!



We are looking forward to welcoming you to **Curve** for our **Dementia Friendly Performance of 42<sup>nd</sup> Street**.

This pack is designed to give you more information about the performance and our theatre ahead of your visit.

## What is a Dementia Friendly Performance?

**Dementia Friendly Performances** are tailored to meet the specific needs of people living with dementia. They include:

- Adaptations to the show, including lighting and sound
- Clearer visual markers and signage around the theatre
- A relaxed attitude to movement and audience responses during the show
- Provision of quiet spaces before, during and after the show
- Additional staff on hand to support audience members throughout their visit, some of whom are also **Dementia Friends**.



## Getting to Curve

Our address is **Curve, 60 Rutland Street, Leicester, LE1 1SB.**

Here is a map of where Curve is in the **Cultural Quarter**, and the surrounding area.



## Getting here by Car

There are a number of car parks close to Curve, with the multi-storey NCP Rutland Centre Car Park being the closest to our Theatre. **Customers are advised that none of the car parks detailed on this page are owned or managed by Curve or Leicester Theatre Trust Ltd.**

### NCP Rutland Centre Car Park (Multi-storey)

56 Halford Street, Leicester, LE1 1TQ

Access Spaces: 7 | Max Height: 1.93m

Curve visitors can park in the NCP Rutland Centre adjacent to Curve for **£7.95** when validated at Box Office, Green Room Café or Stage Door Bar during your visit.

If parking at NCP Rutland Centre between the hours of 5pm and 2am, you can access a cheaper rate of **£6.95** if you pay via the NCP ParkPass App, or **£7.95** if you pay your parking at the machines located in the NCP on the day.

#### Southampton Street

Leicester, LE1 1TG

Access Spaces: 4

Hourly charges from **£1\***

#### Haymarket

Leicester, LE1 3HP

Access Spaces: 5

Hourly charges from **£1\***

#### NCP Lee Circle Car Park

Leicester, LE1 3RE

Access Spaces: 4 | Max Height: 1.93m

Hourly charges from **£1.95\***

#### Newarke Street

Leicester, LE1 5SN

Access Spaces: 1

Hourly charges from **£1\***

#### Dover Street

Leicester, LE1 6PW

Access Spaces: 14 | Max Height 1.98m

Hourly charges from **£1\***

#### Highcross John Lewis Car Park

Leicester, LE1 4QJ

Access Spaces: 109 | Family Spaces: 56 | Max Height, 1.98m

Hourly charges from **£3.50\***, plus flat evening rate of **£2.50\*** between 5pm and 6am.

There is also a drop-off point outside our theatre. \*Prices subject to change.

## Getting here by Bus

All Leicestershire bus services have stops within a three to 10-minute walk of Curve, with services terminating on Humberstone Gate, Haymarket Bus Station or St Margaret's Bus Station.

For more information about travelling by bus in the city, visit [leicester.gov.uk/transport-and-streets/travelling-by-bus](https://leicester.gov.uk/transport-and-streets/travelling-by-bus), or call **Traveline** on **0871 200 2233**.

## NEW – Hop! Free City Centre Circular Bus Service

Launched in April 2023, the new Hop! shuttle buses are free to use and serve Leicester City Centre, looping in an anti-clockwise between **Haymarket Bus Station, Highcross, Jubilee Square, Leicester Royal Infirmary, Railway Station** and the **Market**.

Part of the greenlines electric network, the service also links with the Hospital Hopper service at Royal Infirmary and St Nicholas Circle, Meynell's Gorse and Enderby Park & Ride at St Nicholas Circle, and Birstall Park & Ride at Savoy Street.

The nearest Hop! stop to Curve is **Stand CK on Charles Street**, circled in red on the map overleaf. The service operates **every 10 minutes, Monday – Saturday** between **8am and 6pm**.

For more information about Hop!, including a service leaflet and larger route map, visit [leicesterbuses.co.uk/hop](https://leicesterbuses.co.uk/hop)



# Hop! Route Map

Commences operation 3 April 2023

**Hop!**  
one-way circular route  
and its bus stops.

**FREE!**  
Monday to Saturday  
8am to 6pm  
Every 10 minutes

**circular**

Produced by FWT London 30.3.2023 www.fwt-london.co.uk

## Getting here by Train

Leicester Train Station is less than a 10-minute walk away via **Charles Street**.  
For the latest service information, please visit [www.nationalrail.co.uk](http://www.nationalrail.co.uk).

## Visual Story: Your Visit to Curve

**Curve** is a large, round building with a glass front. The outside of Curve looks like this:



### **Halford Street Entrance**

what3words: ///wide.wiping.dared

### **Southampton Street Entrance**

what3words: ///seat.olive.quiet

### **Rutland Street Entrance**

what3words: ///driver.other.ideal

There are three main entrances into the building: **Halford Street**, by our **Green Room Café**; **Rutland Street**, by our **Box Office**; and **Southampton Street**, which is in between the two.



All entrances have a set of glass double doors. The doors will open outwards automatically as you move towards them. There is **level access** into the building from both entrances.

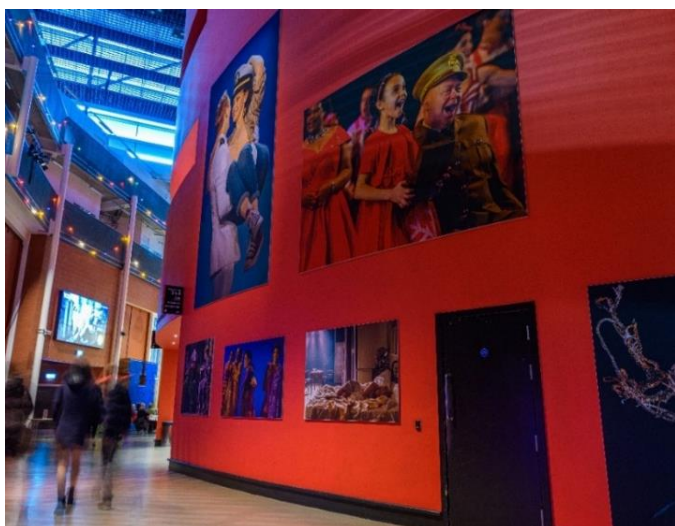
**Halford Street**



**Southampton Street**



**Rutland Street**



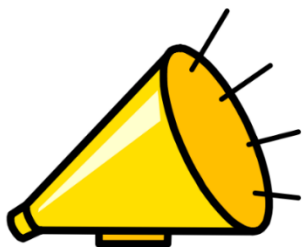
When you enter the building, you will be in the **Foyer**. Our **Foyer** is one big circle which wraps around two of our performance spaces – the **Theatre** and the **Studio Theatre**.

As you make your way around the **Foyer**, you will notice lots of large pictures on the big red walls. This is our **Production Gallery**, and features pictures from our previous productions.



There are also large digital screens throughout the building displaying upcoming shows and events, and information about the theatre. The artwork on these screens changes approximately every 12 seconds.





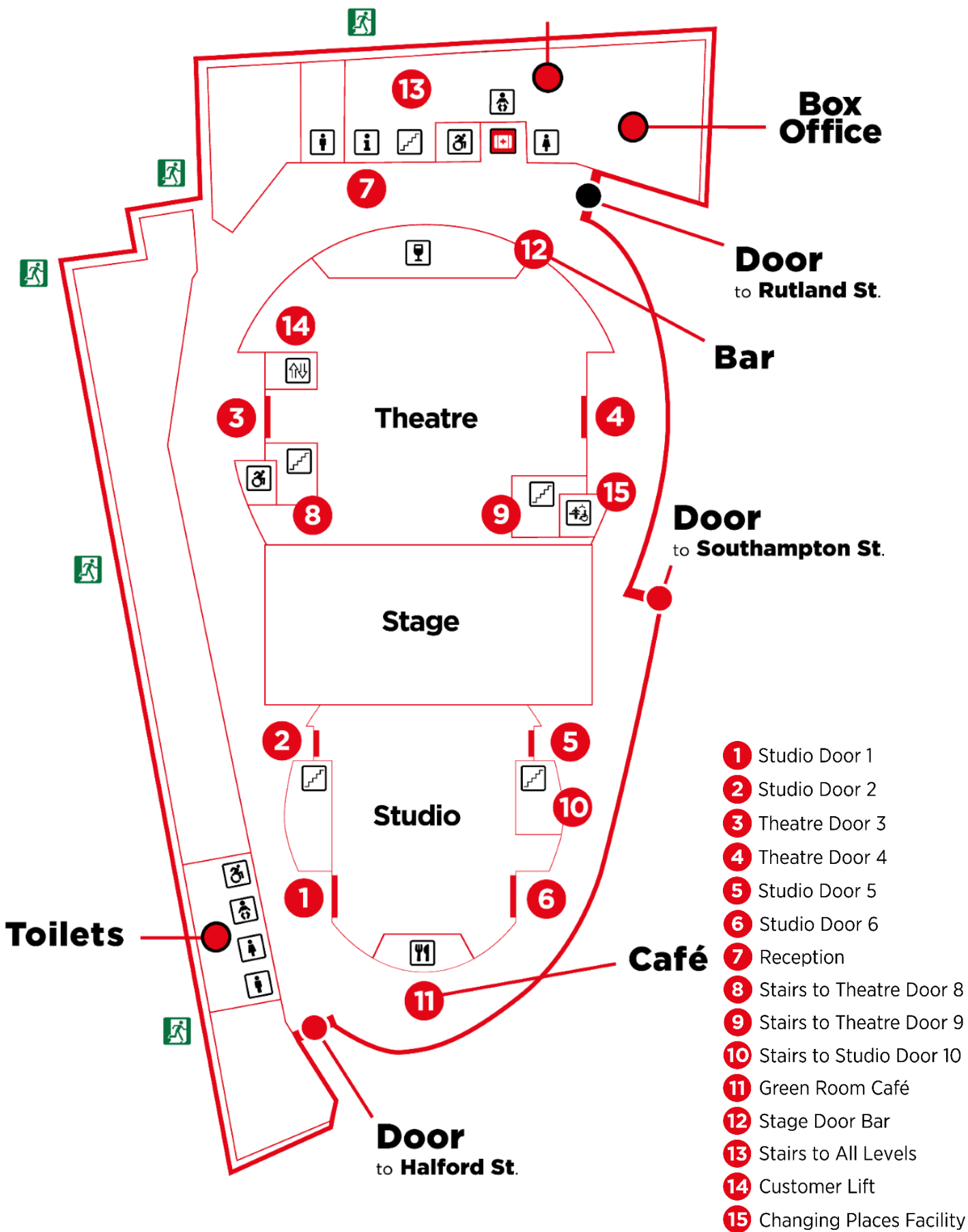
Before the show, you will hear some loud announcements in the **Foyer** telling you how long it is until the show begins, and other useful information about your visit. These will be at a quieter level at the **Dementia Friendly Performance**.



In **Alcove 4**, opposite **Box Office**, is our **Ground Floor Quiet Space**. You are welcome to relax in this space before, during or after the performance.

There is another **Quiet Space** on our **Mezzanine**. You will need to take the stairs next to **Theatre Doors 3** or **4** to access the **Mezzanine**, or the lift next to **Theatre Door 4**. A member of our **Visitor Experience Team** can help you find this space.

Here is a map of the **Ground Floor** of Curve:





Opposite the **Ground Floor Quiet Space**, you will find our **Box Office**.

Parking tickets for cars parked in the **NCP Rutland Centre Multi-storey Car Park** next door to **Curve** can be validated at the **Box Office** for **£7.95**. Ticket enquiries for this performance and future shows at Curve can also be made here.



Further round the **Foyer** you will find our **Green Room Café**.

Here you can buy a drink, snack or ice cream to enjoy before the performance.

There may be a small queue at the **Café**, so you might need to wait a few minutes.





If you need to use the toilet before you take your seats, there are male, female and accessible toilets near both the **Green Room Café** and **Box Office**. Further accessible toilets can be found outside the **Theatre** doors.

**Gender-neutral** toilets can be found on the **Mezzanine** floor.

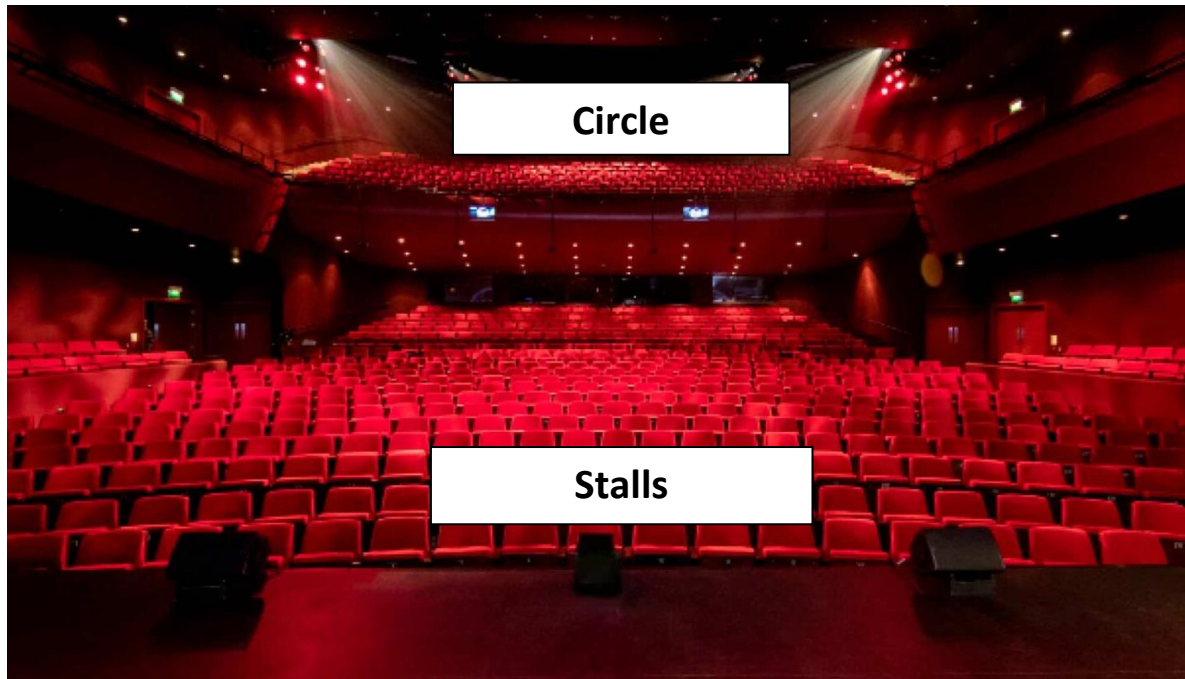
The toilets look like this:



Our accessible toilet outside **Theatre Door 4** is a **Changing Places Facility**. Please note you will need to bring your own hoist straps to use this facility.



You will be watching **42<sup>nd</sup> Street** in the **Theatre**. Here is a picture of the seats in the **Theatre**. This is where you will sit to watch the performance.



Your **ticket** will tell you if you are sitting in the **Stalls** (Ground Floor, enter through **Theatre Doors 3** or **4**) or in the **Circle** (Mezzanine floor, enter through **Theatre Doors 8** or **9**). Your ticket will also mention which door to enter through and where to sit.

If you are sat in the **Circle**, you will need to take the stairs next to **Theatre Doors 3** or **4**, or the public lift next to **Theatre Door 3** to get to the **Mezzanine** floor (Level M). The staircase next to **Theatre Door 3** has 31 steps over three flights (9, 11, 11) and the staircase next to **Theatre Door 4** also has 31 steps over three flights (13, 7, 11). There is a landing between each flight of stairs.

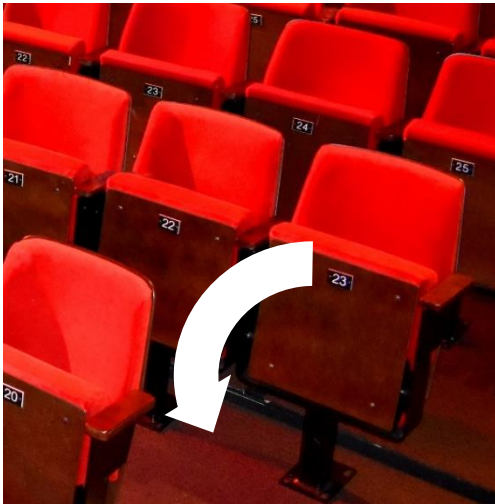


A member of our **Visitor Experience Team** can help you find the right door and your seat by looking at the letters and numbers on your ticket.

They will be wearing black shirts with a colourful Curve logo.

If you are sitting in the **Circle**, you may need to take further steps to get to your seat. There are 22 steps from where you enter through **Theatre Doors 8 or 9** to Row H at the back of the **Circle**, with 2 steps between each row.

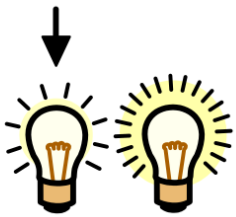
If you are sitting on the **Row H balcony** in the **Circle**, you will need to enter through **Theatre Door 11**. Please speak to a member of our Visitor Experience Team, who can help you access the **Theatre** via this door.



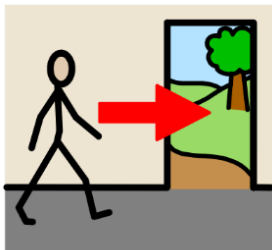
When you enter the **Theatre**, the lights will be on. You will need to pull the bottom of your seat down to sit on it.

**Booster seats** are available if you can't see the stage comfortably, and a member of our **Visitor Experience Team** can get one for you.

They will also be happy to help you with anything else you may need to enjoy the performance.



When the show is about to start, the lights in the **Theatre** will be dimmed but it will never go completely dark. They will remain on at a low-level throughout the performance.



Whilst the inner doors to the **Theatre** will close, the outer doors will remain open throughout so you can leave the space if you need to use the toilet or take a break from the show. You can re-enter when you're ready.



When the show has finished, the cast will come back onto the stage and bow. The audience will clap to show the cast they enjoyed the performance. It can be quite loud during this moment.

The lights will get brighter again. You can leave the **Theatre** when you are ready.

## Useful Information



The running time for **42<sup>nd</sup> Street** is **2 hours and 35 minutes**, including a **20-minute interval**. The performance will start at **2.15pm** and finish at approximately **4.50pm – 5pm**.

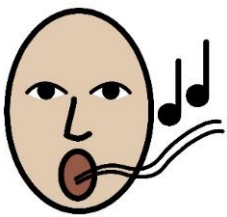


### Show Warnings

The age recommendation for **42<sup>nd</sup> Street** is **5+**. The production contains **repetitive flashing lights and visual effects**, **pyrotechnics, theatrical smoke and haze**, and **loud sound effects**.



The lights in the **Theatre** will remain on at a low-level throughout the performance, and the overall volume of the show will be reduced.



**42<sup>nd</sup> Street** is a **musical**, with lots of **singing and dancing** throughout the performance.

The story shows a Broadway chorus coming together to put on a show called **Pretty Lady**, headed by Director **Julian Marsh**.



**Tap dancing** is a big part of **42<sup>nd</sup> Street**, with most musical numbers featuring a tap routine. The soles of chorus' shoes each have a piece of metal, called a **tap**, on both the ball and heel, which make a sharp, clicking sound each time their feet meet the floor.

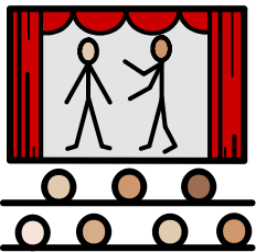


The music in the show is performed live by a **14-piece band** including the Musical Director **Jennifer Whyte**, who is also the conductor.

You won't be able to see the orchestra at this performance, as they are playing from an area called the **Pit**. The **Pit** is between the stage and the front row of seats and is sunken into the basement below.



Although we will be adapting the volume of the show to a more comfortable level, some of the musical numbers will still be quite **loud**, particularly those where the chorus are tap dancing together. You might like to cover your ears or wear a pair of ear defenders during these moments.



There are several moving set pieces in this production. These include a gold frame-like arch, which is flown in from above to give the atmosphere of a grand old theatre – and a black screen which that reads 'Pretty Lady', with an art deco-style illustration.

Other moving set pieces include a rehearsal piano, chaise lounge seating and vanity table. These are moved into place by members of the stage crew.



In **Act 2**, during **Forty-Second Street**, a member of the chorus dressed as a gangster fires a gun at another chorus member, following a necklace theft. The volume of the moment will be reduced, but the action will still take place and the chorus member will fall to the floor as though they are hurt. This moment is not real, and the actor will return to the chorus in the next scene.



Key sensory moments to be aware of during the show are highlighted in **The Story and Sensory Moments** section, detailed on the next few pages. Some of these effects will be adapted to more comfortable levels at this performance, but if you have any concerns, please contact **Box Office** on **0116 242 3595**.



## The Story and Sensory Moments

### Spoiler Alert!

Over the next few pages is a summary of the story of **42<sup>nd</sup> Street**. You might find this helpful to read before you come to the theatre, but if you would like the story to be a surprise, **skip to page 27**.

If you do not want to read the full story but would like to see the key sensory moments during the show, please see the **green boxes**.

The show opens with a montage of footage from 1920s New York, projected on the stage curtain as the **♪ Overture** plays.

Between the clips, the curtain rises briefly to reveal actors rehearsing a musical on a darkened, empty stage. They practice ballet, and dance duets while a pianist plays.

Suddenly, a voiceover exclaims “**Julian Marsh** is doing a show!” and that the first audition is “10am tomorrow.”

The curtain rises full to reveal the audition room for **Pretty Lady** - the first musical since the great depression of the 1920s. A group of young hopefuls are performing a tap number from the show. **Loud music plays in this moment**, so you might like to briefly cover your ears.



The writers, **Maggie Jones** and **Bert Barry**, enter and tell the group they want all of them signed to the show before the director, **Julian Marsh**, arrives.

After some squabbling amongst themselves, the chorus follows the dance director off stage just as **Peggy Sawyer** enters, bag in hand, wanting to audition. She meets **Billy Lawlor**, the leading man in **Pretty Lady**, and tell him she wants

to audition but he tells her she's too late. She explains she was here on time, but it took her 40 minutes to get up the courage to walk in.

**Billy** sings 🎵 **Young and Healthy** with her to hopefully get her noticed by **Julian**. She puts on her 'lucky scarf' and performs with **Billy** but gets sent away by **Andy Lee** and accidentally runs into **Julian** as he arrives at the audition.



**Julian** confirms the chorus are now part of the company of **Pretty Lady**, and that by working 12 hours a day, 7 days a week, it'll be "the best damn show anybody's ever seen!".

The company leave to get fitted for costumes, and **Maggie** finds **Peggy's** purse that she's accidentally left behind on the piano. Inside the purse she finds a card, stating **Peggy** is from Allentown, Pennsylvania; she assures **Billy** she'll get it back to her.

**Billy** leaves, and **Maggie**, **Bert** and **Julian** talk about how the show will put them back on the map after the depression. They talk through the cast for the show and **Maggie** and **Bert** explain that **Dorothy Brock** is to play the lead, with them in the comedy roles, and **Billy** as the leading man. **Julian** doesn't think **Dorothy** is right for the role due to her older age, but **Maggie** explains that **Abner Dillon** - the show's sponsor - is "in her back pocket", and that he'll put up the whole \$100,000 budget the show needs so long as she plays the leading lady. **Julian** is concerned she can't dance, but the writers assure him they can work around it.

**Dorothy** and **Abner** arrive, and **Dorothy** dramatically introduces herself to **Julian**, attempting to win him over. It doesn't work, and he tells her he wants her to sing one of the show's numbers, almost like a mini audition. She refuses as she already has her contract, becoming increasingly angry the more **Julian** insists. **Maggie** and **Bert** appease her by convincing her to sing one of the new songs they'd written. **Maggie** sings an over-the-top upbeat rendition of 🎵 **Shadow Waltz**, before **Dorothy** performs a slowed down, sultry version. **Julian** brings in footlights as she sings, projecting her shadow onto the backdrop

behind her. The female chorus enters, dancing around **Dorothy** who is now in a long robe, trying to cover up her poor dancing. She runs behind a screen and the male chorus enters, dancing with her shadow.

**Dorothy's** frustrations continue, but her mood lifts when **Pat Denning** – her secret lover - arrives at the theatre. **Dorothy** throws herself on him, but tells him he can't be there in case he is seen by **Abner** – her public love – for fear he'll withdraw his money. She explains she clearly has more feelings for **Pat** than **Abner**, singing a verse of ♪ **Shadow Waltz** to him, and tells him to wait for her in her dressing room.

**Maggie** and female chorus members **Ann (Anytime Annie) Reilly**, **Phyllis Dale** and **Lorraine Fleming** are going out for lunch, as they run into a defeated **Peggy**. **Maggie** returns her purse and asks if she wants to join them for lunch. **Billy** finds them and also asks **Peggy** out, but gives her “a raincheck” when he learns she's already committed to eating with the girls.

The ladies head to **The Gypsy Tea Kettle**, dancing along the way so as not to lose rehearsal time. **Peggy** says she doesn't know the numbers, but after **Annie** shows her once, she performs the dance perfectly and joins in. The group arrive at the café and **Peggy** explains how excited she would be to dance on the same stage as **Dorothy Brock**. The group gossip about **Dorothy** and **Abner** and discuss Broadway life (♪ **Go Into Your Dance**). The waiters of the restaurant join them in the tap number, before the girls, **Peggy** and **Andy Lee**, the dance director, all break into dance in the street. **Julian** sees them and tells them off.

He sends the girls back to rehearsals, before explaining to **Andy** that he's one chorus member short and that he should just give the role to the first girl he sees. **Peggy** - who is in earshot – places herself in their eyeline and is given a role in the company immediately.

As they leave, **Julian** remembers that **Peggy** was the one who ran into him earlier; she swears it won't happen again.

At the next rehearsal, **Julian** wants to rehearse the boardwalk scene with **Dorothy** and **Billy**, but **Mac** (the Assistant Director) explains they can't because one of the chorus girls is ill. **Julian** tells them to use **Peggy** even though she doesn't know the choreography. **Dorothy** and **Billy** start the scene in front of a

brightly-coloured beach backdrop, performing badly written romantic dialogue to each other, much to her dismay. The pair kiss but **Abner** interrupts, telling them to take the kiss out of the script, otherwise he'll pull his money out of the show. They perform the scene again, with **Billy** improvising instead of kissing **Dorothy** (♪ **You're Getting to Be A Habit With Me**). The company come on-stage dancing in pairs, however **Peggy** - who still doesn't know the choreography - keeps making mistakes, accidentally dancing with **Billy**, and bumping into **Dorothy** on multiple occasions. **Julian** stops the rehearsal; **Dorothy** demands to know who she is and **Billy** asks whether she's okay. Panicking, **Peggy** faints on the spot. **Julian** tells **Billy** and **Mac** to take her to **Dorothy's** dressing room to recover.



Once in the dressing room they set her down on the chaise lounge, leaving her with **Pat** - who is patiently waiting for **Dorothy**. **Peggy** tries to get up and go back to work but **Pat** puts her back on the bed, just as **Dorothy** walks in find them in what looks like a compromising position.

**Dorothy** is annoyed with **Peggy** and asks **Pat** to remove her from the dressing room. She tells him he can leave too if he doesn't like it.

**Julian** arrives, frustrated with the shouting, and quickly figures out that **Pat** is **Dorothy's** lover and therefore a danger to the production's funding. **Julian** tells **Pat** to leave as **Abner** walks in, so **Julian** covers for him by claiming **Pat** is **Peggy's** boyfriend. He also tells **Abner** that **Dorothy** couldn't work anymore as she was so desperate to be alone with her him. **Abner** is overcome and takes her out; **Dorothy** - who clearly does not like **Abner** - goes with him reluctantly, frustrated at **Julian**.

**Julian** repeats his request for **Pat** to leave, and to not disrupt the production again. He also asks him to take **Peggy** out to get something to eat, so she won't faint again.

**Julian** finds **Dorothy** and insists she must end her relationship with **Pat** as it will disrupt his show. **Dorothy** refuses and leaves the conversation, passing **Bert** on the way as he arrives to pitch a new song to **Julian**. **Julian** remains preoccupied



by **Dorothy** and calls a local hitman to arrange for **Pat** to be 'persuaded' not to meet with **Dorothy** again until the show is over. **Maggie** enters the room and tells them their booking in Atlantic City has been cancelled, but that she's booked them in Philadelphia instead.

As **Pat** and **Peggy** leave a restaurant, two gangsters approach **Pat** and tell him to get out of town, punching him in the stomach before they leave. A scared **Pat** asks for a letter to be written to **Dorothy**, saying he's leaving for Philadelphia with no forwarding address.

Back at the Theatre, **Dorothy** refuses to play in Philadelphia as her contract states she must play in Atlantic City. The note from **Pat** arrives and she reads it, suddenly changing her mind and insisting she must go to Philadelphia.

The company enter with suitcases, ready to leave for Philadelphia (♪ **Getting Out of Town**).

A large golden arch drops down around the company as they arrive on stage in a Philadelphia theatre, singing in unison. **Again, this moment is quite loud.**

The dress rehearsal of **Pretty Lady** starts, and the company rushes off to get into costume. A curtain with clouds and a crescent moon flies in at the back of the stage.

**Billy** starts to perform ♪ **Dames**. The male company members join the song, dancing in smart suits and hats. **Maggie** and **Bert** join the chorus with the female company members as the song transitions into ♪ **Young and Beautiful**. The female company members are wearing glitzy leotards and headdresses and perform a cabaret-style dance.

As the song finishes, the male company members re-enter while **Billy** performs more of ♪ **Dames**. The female company members come through the back curtain one by one, and the gap in the crescent moon opens to reveal **Dorothy** in a sparkling ballgown and headdress. **Again, this moment is quite loud.**



The song ends, and the curtain rises, to reveal **Dorothy** at the top of the stairs. She complains about only appearing ten seconds before the end of the number. **Julian** makes fun of her, and she storms off.

**Julian** tells the company to take the evening off; they head to a party at the regency club. **Peggy** stays on stage with **Julian** and invites him to the party, but he criticises her for being so excited, telling her she's just "A speck of dust on this stage". He also tells her having a dream of stardom is silly, because he lost his a long time ago. She tells him she loves being a speck of dust in his show, and leaves. He is clearly moved by this remark, and decides to take the evening off too, heading to the party with the others.

As we arrive at the Regency Club, the stairs rotate to reveal a bar, and the company members waltz on to the stage in gold gowns and suits.

**Dorothy** enters, asking **Mac** if he's sure no gentlemen – such as **Pat** - have been in contact. **Mac** tells her that one has, and she is hopeful for a second, before **Abner** reveals himself as the gentleman in question. She avoids him, but he tells her she can't refuse him because of his money; she throws a drink on him. He's insulted and threatens to close the show, but the company sweep in to convince him to keep investing in the production, for their sake. **Phyllis** and **Ann** comfort him flirtatiously and **Maggie** offers to take him somewhere private, which convinces him to stay.

We transition to **Dorothy** in her room, as she calls every hotel asking for **Pat**. At the party, **Mac** tells **Julian** what she's up to. **Julian** calls the hitman again, which **Peggy** overhears and rushes to warn **Pat**. **Billy** asks where she's going, and when she says she's helping out a male friend, he gets jealous, and immediately goes to flirt with another company member.

**Pat** arrives in **Dorothy's** room, and they embrace, but **Peggy** storms in to warn him of the men coming for him. **Dorothy** flies into a jealous rage, sending them both out of her room (♪ **I Only Have Eyes for You**).

At the theatre, it's opening night of **Pretty Lady**. **Billy** is performing ♪ **I Only Have Eyes for You**, surrounded by female company members dressed as poppies.

In the next scene **Peggy**, **Ann**, **Phyllis** and **Lorraine** are dressed as street urchins in front of a night sky backdrop, pulling a coin out of a grate (♪ **We're in the Money**). The scene transitions into a glitzy show number, with company members in golden outfits, carrying large coins and tap dancing.

The stage is lit brightly, with a golden backdrop of golden art deco style pillars and arches. The chorus sing and tap dance together throughout this loud ensemble number.

The front curtain drops as we transition into ♪ **42<sup>nd</sup> Street**. **Dorothy** is late on to stage and **Julian** scolds her, before **Peggy** runs on and tries to explain the situation from the night before. **Dorothy** sends her away and they get into starting positions for the final number.

The stage is now dark, with a red streetlight painted on the back curtain and company members in red costumes. **Dorothy** starts to sing ♪ **42<sup>nd</sup> Street** slowly, before the tempo picks up and the company enters in groups. **Peggy** enters with her dance partner who spins her into **Dorothy**, knocking her over onto the floor. The company rush to **Dorothy** and the curtain drops again. Behind-the-scenes, **Dorothy** tells **Julian** that **Peggy** pushed her, and demands she be fired. **Julian** asks why **Peggy** was out of position, but she insists she wasn't. **Julian** fires her anyway before coming out in front of the curtain and addressing the audience directly, telling us that **Dorothy** cannot continue and the show is cancelled. It is now time for the 20-minute interval.

At the start of Act Two, the ♪ **Overture** plays again as the audience return to their seats.

The curtain rises on the company back in the rehearsal room, waiting for the doctor to give his assessment on **Dorothy's** injury. The doctor enters and tells

them she has broken her ankle and won't be able to walk for months, **Julian** cancels the show, stating "No star, no show".

The company pack their bags to leave (♪ **There's a Sunny Side to Ev'ry Situation**).

**Annie** has an idea about finding someone to replace Brock. They run through different actors, but none of them are available. **Annie** realises that **Peggy** can play the lead role, and they rush to **Julian** suggest her. **Annie** explains the benefits of choosing **Peggy**, and after convincing words from **Maggie**, **Bert** and **Andy**, he agrees to try and get her back. They tell him she's about to board a train back to Allentown, and he runs to find her. The company, **Maggie** and **Bert** decide to follow him for back up.



**Julian** finds **Peggy** at the station. She has lost her passion for performing and is determined to go home, convinced the stage is not for her.

**Julian** apologises for what happened and asks her to come back - taking **Dorothy's** role. She refuses, but he insists (♪ **Lullaby of Broadway**). She tries to leave, but the company, **Maggie**, **Bert** and **Abner** stop her, joining in the song. By the end of the song she is convinced and agrees to go back to New York with the company.

During the song, the stage changes from dim lighting, to alternating between gold and purple lights. The arches around the theatre light up with gold lights.

The scene transitions back to the rehearsal room in New York, and the company sing a reprise of ♪ **Getting Out of Town**.

**Julian** tells **Peggy** that she has just 36 hours to learn the role, which is "25 pages, 6 songs and 10 dance routines to learn." She says she can do it, and a montage of the rehearsals begins.



We see **Peggy** learning a collection of numbers, from Jazz to ballroom, tap to ballet. They rehearse the romantic scene from before, and **Julian** attempts to teach **Peggy** how to act like she's in love, taking her in his arms until she delivers the line to his satisfaction. They move into the finale number, but she breaks down, running from the stage and crying that she can't do it.

**Peggy** heads to the dressing room, and **Dorothy** and **Pat** find her. **Dorothy** is in a wheelchair recovering from her injury. She asks to speak to **Peggy** alone, before telling her she wanted to kill her. However, after seeing her rehearse she realised that **Peggy** was really good. She explains she doesn't want to perform any more, and that her and **Pat** were married that morning. She tells **Peggy** to do well in the show, and teaches her how to powerfully deliver a ballad, singing ♪ **About A Quarter To Nine** with her new protégé.

**Peggy** thanks **Dorothy** as **Pat** wheels her out, and the chorus girls enter. The girls wish **Peggy** luck for the show, before **Julian** enters and shoos them out of the room. He gives **Peggy** a motivational speech, and a kiss, before calling for the show to start.

The large golden arch and a curtain drop from the ceiling, a spotlight shining on the logo, while the ♪ **Overture** plays. Lights around the arch light up one by one from the ground up, before the arch switches to blue light, and the curtain rises.

The male company members are on stage in blue suits, with top hats and canes. The show opens with ♪ **With Plenty of Money and You**, with **Peggy** joining the group centre stage in a gold dress. She tap dances with the company, tapping on the top of the grand piano and the stage, before the song finishes and the company and **Peggy** march off. The curtain drops.

In between each number we see behind-the-scenes where **Julian** tells **Peggy** the audience is loving her. The company take their places ready for the next number ♪ **Shuffle Off to Buffalo**. The female company members are dressed as bridesmaids and dance on, while **Annie** (dressed as a bride) and **Bert** (dressed as a groom) dance onto the stage. There is a painted backdrop showing a cartoon train leaving a city, with large suitcases, printed "JUST MARRIED" next to it. Halfway through the song, the backdrop rises to show an identical train cut out with five curtain doors in it. As the song continues, **Annie** and **Bert** leave, and

the female company members appear through the curtains, playing a game of cat and mouse with **Bert**, who has now changed into a nightgown. **Bert** and the female chorus members head into one doorway, appearing out of another, with the girls teasing him by sticking their hands and legs out of the curtains. **Maggie** appears, playing the role of **Bert**'s ex-wife and sings a verse, before **Annie** re-enters, catching **Bert** with the chorus girls. The song finishes with **Annie** placing down a suitcase with "JUST DIVORCED" written on it.

The curtain drops again, ready for the finale number, ♪ **42<sup>nd</sup> Street**. **Peggy** runs to **Julian**, telling him she can't do it. He convinces her to do it, and takes her lucky scarf which she had been trying to tie around her neck.



The curtain rises again, and **Peggy** starts to sing ♪ **42<sup>nd</sup> Street**, the stage and performers identical to **Dorothy**'s earlier rendition. The song starts to speed up and the backdrop rises, the stage filled with a gentle haze as the company dances, dressed as various 1920s characters in tones of red or blue.

The company dance in groups, pairs and then as a company, together in the centre of the stage. Amongst the action, a gangster steals a necklace from a female chorus member. Another gangster shoots him and the stage goes dark, apart from a red spotlight on the gangster's body on the ground, and a spotlight on **Peggy** and **Billy**. A dark curtain drops behind **Peggy** and **Billy**, who hold each other at the front of the stage. **Billy** sings a short verse slowly, before the music picks up again, the curtain rising to reveal a spectacular blue, glittering set.

There is a large central staircase with gold twinkling lights, leading up to a platform across the back of the stage, with blue art-deco cut outs either side. The golden arch is lit up blue with twinkling lights, and the very back wall of the stage has 1920s Broadway signs projected on it.

**Billy** and **Peggy** join in the company dancing on the stairs for the rest of the finale. They bow before the curtain drops and behind-the-scenes the company congratulate **Peggy** on her performance.

The glamorous backdrop changes back to the rehearsal room and the golden arch rises back up out of view. The stairs remain centre stage.

The company invite **Peggy** to a party, and **Maggie, Bert** and **Abner** invite her to a separate party at the Ritz. As they leave **Julian** enters. He congratulates **Peggy**, telling her she'll be a star, and to enjoy the party at the Ritz. **Peggy** tells him she's going to the party with "the kids" instead, and **Julian** - impressed, tells her not to lose her heart to Broadway.

She leaves, and two men enter, placing a ghost light on the stage and wishing **Julian** good night before leaving. He pulls **Peggy's** lucky scarf out of his pocket before bursting into a rendition of ♪ **42<sup>nd</sup> Street**, growing in confidence while jumping up the steps. The steps light up and the projection of Broadway signs from the finale number brighten behind him while he sings the final notes. As he finishes the song, the lights fade the black. That's the end of the show!

The company return to the stage for the bows, and you can clap during this moment if you'd like to. Some people around you may also stand to give their applause. It can be loud during the bows, as the audience shows their appreciation for the company. As the bows end, the company burst into a reprise of ♪ **We're in the Money**.

You can leave the **Theatre** when you're ready. We hope you enjoyed the show!

## Meet the Cast



**Erica-Jayne Alden**  
Swing



**Nicole-Lily Baisden**  
Peggy Sawyer



**George Beet**  
Swing &  
Dance Captain



**Charlie Bishop**  
Swing



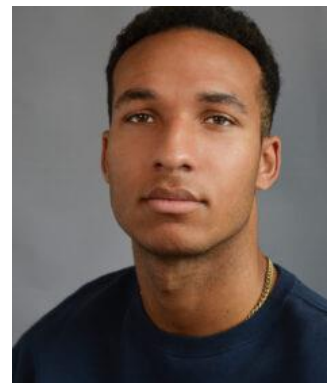
**Kevin Brewis**  
Mac



**Olly Christopher**  
Ensemble



**Briana Craig**  
Lorraine Fleming



**Jordan Crouch**  
Ensemble



**Les Dennis**  
Bert Barry



**Rhianna Dorris**  
Ensemble



**Josefina Gabrielle**  
Maggie Jones



**Adam Garcia**  
Julian Marsh

Continues overleaf →





**Ashleigh Graham**  
Swing &  
Dance Captain



**Alyn Hawke**  
Andy Lee



**Ruthie Henshall**  
Dorothy Brock



**Aimee Hodnett**  
Phyllis Dale



**Connor Hughes**  
Ensemble



**Deja Linton**  
Ensemble



**Sam Lips**  
Billy Lawlor



**Sarah-Marie Maxwell**  
Ann Reilly  
(Anytime Annie)



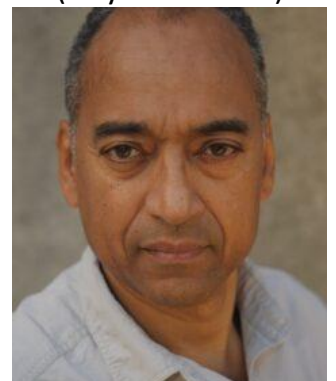
**Greta McKinnon**  
Ensemble



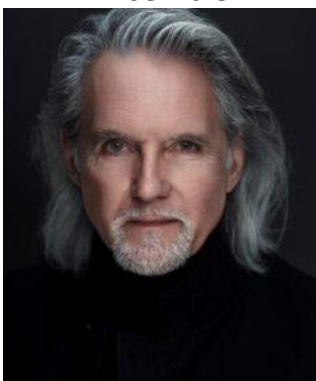
**Ben Middleton**  
Ensemble



**Benjamin Mundy**  
Ensemble



**Anthony Ofoegbu**  
Abner Dillon



**Michael Praed**  
Pat Denning



**Jessica Wright**  
Ensemble

Some cast members also have understudy roles, which means they perform a role if another cast member is unable to. **Briana Craig** or **Rhianna Dorris**, for example, would play **Peggy Sawyer** if **Nicole-Lily Baisden** wasn't able to.

Four further Ensemble members - **George Beet**, **Ashleigh Graham**, **Charlie Bishop** and **Erica-Jayne Alden** - are also Swings. Swings come to the theatre each day, and are ready to perform several roles in the event another actor is unable to.

You can find out more about the company and their roles in our show programme, available to buy on the door to the **Theatre, Reception, Green Room Cafe** or **Stage Door Bar**.



# Production Gallery





**We hope you find this information pack helpful ahead of your visit to Curve. Enjoy the show!**

If you have any comments on this information pack, please email us on **[access@curvetheatre.co.uk](mailto:access@curvetheatre.co.uk)**.

For more information about Accessibility at Curve, please visit **[www.curveonline.co.uk](http://www.curveonline.co.uk)**, or call our **Box Office** on **0116 242 3595**.

**We look forward to welcoming you.**

This information pack was created by **Nicola Allen**, Audiences and Access Officer at Curve, with support from **Lily Brearley-Viney**, Creative Programmes Community Practitioner, and **Alice Berry**.

Production photography by **Johan Persson**.