

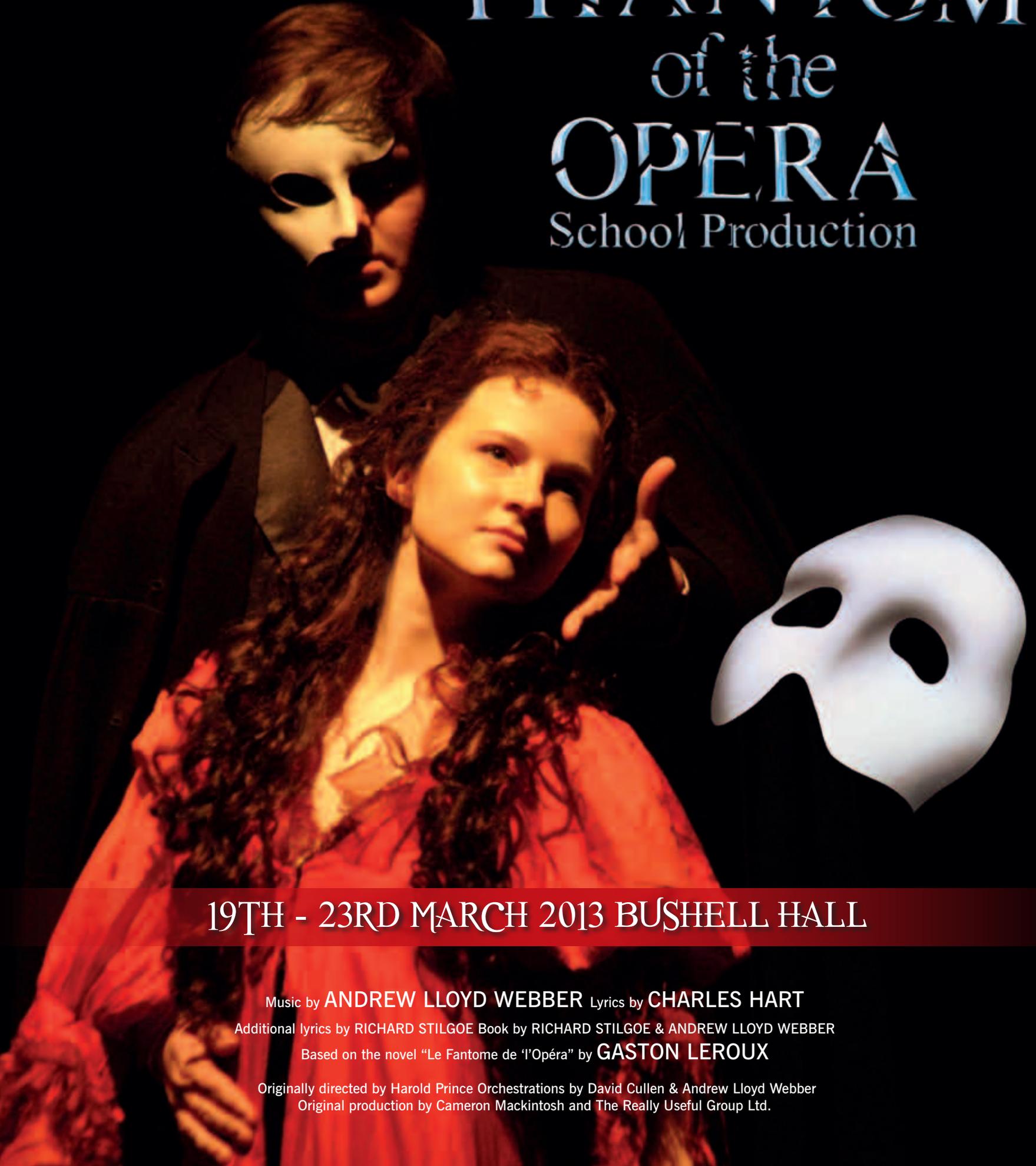


A School production by arrangement with The Really Useful Group Ltd.

Solihull School

PRESENTS

# The PHANTOM of the OPERA School Production



19TH - 23RD MARCH 2013 BUSHELL HALL

Music by **ANDREW LLOYD WEBBER** Lyrics by **CHARLES HART**

Additional lyrics by **RICHARD STILGOE** Book by **RICHARD STILGOE & ANDREW LLOYD WEBBER**

Based on the novel "Le Fantome de l'Opéra" by **GASTON LEROUX**

Originally directed by Harold Prince Orchestrations by David Cullen & Andrew Lloyd Webber  
Original production by Cameron Mackintosh and The Really Useful Group Ltd.

# The PHANTOM of the OPERA



## PROLOGUE

It is 1911 and the contents of the Paris Opera House are being auctioned off. Present are the auctioneer, porters and bidders. Raoul, now seventy years old and in a wheelchair, buys a poster and a music box. As the auctioneer displays the Opera House chandelier, he explains that it is connected with the legend of The Phantom of the Opera. With a flash of light, the audience is flung back in time, when the Paris Opera was at its height.

## ACT ONE

We arrive in the middle of a rehearsal for the opera Hannibal. Monsieur Lefèvre, the retiring manager of the Opera, is showing the new managers, Messieurs Firmin and André, the great stage. As the prima donna, Carlotta, is singing, a backdrop falls to the floor, nearly killing her. The cry is raised, "It's The Phantom of the Opera!" Upset, Carlotta refuses to sing.

Meg Giry, daughter of the ballet mistress, Madame Giry, suggests that her friend, Christine Daaé, take Carlotta's place. Christine has been taking lessons from a mysterious new teacher.

Witnessing her triumph in the Opera is Raoul, a nobleman and patron of the Opera. Raoul recognizes Christine as a childhood friend. He comes backstage after the performance to escort her to dinner, but Christine tells him she cannot go, because her teacher, "The Angel of Music," is very strict. When Raoul leaves Christine's room, the Phantom appears. Christine is lured into the bowels of the Opera House, where the Phantom will continue her lessons.

He leads her to his underground lair, where she sees a frightening vision of herself in a wedding gown. She faints, only to be awakened several hours later by the Phantom's music on the organ. Creeping up behind him, she rips off his mask. Horrified, he takes her back to the surface.

The Phantom has sent notes to both the managers of the Opera, as well as Raoul, Madame Giry and Carlotta, which give instructions that Christine will have the lead in the new opera, *Il Muto*. The managers refuse to give in to the Phantom's demands.

*Il Muto* proceeds as planned, with Carlotta in the lead, and Christine in a secondary role. As promised, disaster strikes - the stagehand Joseph Buquet is killed and Carlotta's voice is stolen.

In the confusion, Raoul and Christine escape to the roof of the Opera House. There, with all of Paris around them, they pledge their love to one another. They cannot see the Phantom overhearing their vows of love which leaves him enraged at Christine's betrayal.

## ACT TWO

The second act opens at a grand Masquerade Ball, held on the steps of the Paris Opera. No one has heard from the Phantom in six months. Christine and Raoul are engaged but are keeping it a secret; Christine keeps her engagement ring on a chain around her neck.

Suddenly, the Phantom appears, disguised as The Red Death, and delivers to the managers a score from his opera, *Don Juan Triumphant*.

At first, the managers refuse to perform the strange, disturbing opera. Then, with the help of Raoul, they devise a plan to trap the Phantom, using Christine as bait. Plans for *Don Juan Triumphant*, and the trap, are made.

Christine visits the grave of her father. There on the grave stands the Phantom, beckoning her to join him. Raoul appears and takes her away. At last, the opening night of *Don Juan Triumphant* arrives.

The theatre is surrounded by guards and police eager to catch the Phantom. As the opera comes to its end, the Phantom takes the place of Piangi, the lead singer. He confronts Christine on stage during the performance, and escapes with her once more to his labyrinth below the Opera House.

In a last confrontation, the Phantom gives Christine a choice: stay with him forever, or he will kill Raoul. Her decision brings to an end the story of *The Phantom of the Opera*.

*Adapted from the Study Guide for the Phantom of the Opera.*

## SCENES AND MUSICAL NUMBERS

“Prologue”

The stage of the Paris Opera House, 1911

“Overture”

### ACT ONE

SCENE 1 - The Dress Rehearsal of Hannibal  
Think of Me

SCENE 2 - After the Gala  
Angel of Music

SCENE 3 - Christine’s Dressing Room  
Little Lotte/The Mirror (Angel of Music)

SCENE 4 - The Labyrinth Underground  
The Phantom of the Opera

SCENE 5 - Beyond the Lake  
The Music of the Night

SCENE 6 - Beyond the Lake, the Next Morning  
I Remember/Stranger Than You Dreamt It

SCENE 7 - Backstage  
Magical Lasso

SCENE 8 - The Manager’s Office  
Notes/Prima Donna

SCENE 9 - A Performance of *Il Muto*  
Poor Fool, He Makes Me Laugh

SCENE 10 - The Roof of the Opera House  
Why Have You Brought Me Here?/  
Raoul, I’ve Been There  
All I Ask of You  
All I Ask of You (Reprise)

“Entr’acte”

### ACT TWO - Six months later

SCENE 1 - The Staircase of the Opera House,  
New Year’s Eve  
Masquerade/Why So Silent

SCENE 2 - Backstage

SCENE 3 – The Manager’s Office  
Notes/Twisted Every Way

SCENE 4 - A Rehearsal for *Don Juan Triumphant*

SCENE 5 - A Graveyard in Perros  
Wishing You Were Somehow Here Again  
Wandering Child/Bravo, Bravo

SCENE 6 - Before the Premiere

SCENE 7 - *Don Juan Triumphant*  
The Point of No Return

SCENE 8 - The Labyrinth Underground  
Down Once More/Track Down This Murderer

SCENE 9 - Beyond the Lake



# CAST

## Principals

The Phantom of the Opera	Tom Wilde
Christine Daaé	Florentina Harris
Vicomte Raoul de Chagny	Oscar Street
Carlotta Giudicelli	Julie Whiting
Madame Giry	Georgia Cherry
Meg Giry	Charlotte Beesley
Monsieur Richard Firmin	Callum Fisher
Monsieur Gilles André	Joseph Singer
Ubaldo Piangi	Christopher Bevins

## Character Roles

Fop (II Muto)	Tom Carson
Joseph Buquet	Casey Davison
M. Lefèvre / Fop (II Muto)	Sam Foxall
Passarino (Don Juan)	Oscar Haynes
Confidante (II Muto)	Maddie Lavery
Chief Fire Officer / Fop	Harry Morgan
Don Atilio (II Muto)	Ben Newman
Maestro Reyer	Harry Sharpe
Auctioneer / Fop (II Muto)	Alex Thomas
Confidante (II Muto)	Jessica Toogood
Porter / Policeman	Matthew Tyler

## Ballet Chorus

Fop (II Muto)	Gianni Baldi
Choreographer	Isobel Hands
Lauren Buchan, Amy Bullard, Hannah Butler, Eleanor Davie, Lucy Davies, Esther Domingo, Anita Eguiguren, Grace Evans, Caroline Gerard, Sophie Hicks, Matt Prichard, Alice Sharpe, Rebecca Took, Beth Willman, Breeshey Woolaston	

## Chorus

Stagehand	Daniel Beck
Fop (II Muto)	Shashank Chaganty
Stagehand	Liam Deane
Policeman / Fop	William Hughes
Fireman / Stagehand	Taimoor Rashid
Porter	Chris Rooney
Fop (II Muto)	Joe Watson
Wardrobe	Lottie Wilson
Policeman	Daniel Younan
Nicole Angelides, Rhianna Baldi, Vicky Beech, Annie Bewick, Nicola Cronin, Samantha Deakin, Jaipreet Deo, Molly Eales, Olivia Eguiguren-Wray, Nick Finnegan, George Gamlin, Ella Goodworth, Tom Griesbach, Olivia Harris, Imogen Harrison, David Herriotts, Brogan Kelly, Faye Kent, Giles Lawrence, Grace Lodge, Aine Maher, Jessica McCormack, Nadine Nijim, Ben Perrins, Arun Raghuraman, Louis Roach, Lucy Rosier, Letitia Salmon, Muskan Shrivastava, Sophie Tillman, Anna Trenchard, Alanna Wall, Katie Williams	

# MUSICAL TEAM

## Musical Director Mr S J Perrins

Violins	Helen Dolby, Gail Kirby, Jamie Turpin, Charlotte Sasse, Amy Parry, Imogen Hanson
Violas	Pat James, Jamie Williams
Cellos	Dominic Martens, Lucy Allen
Bass	Catherine Sullivan
Harp	Penny-Robin Riddering
Flutes	Libby Thomas, Abigail Smith
Oboe/Cor Anglais	Simon Turpin
Clarinets	Jenny Pollock, David Clarke
Bassoon	David Morgan
Horns	John Geddes, Allyson Roper Iain Rodriguez-Brown
Trumpets	Joe Price, Joe Sherman
Trombone	Sam Troth
Percussion	Ross Edwards, Jamie Relph
Keyboards	Helen Cobbald, Simon Phillips

# PRODUCTION TEAM

## Director / Producer

Assistant
Production Manager
Technical Stage Manager
Stage Manager
Deputy Stage Manager
Sound Operator
Sound Manager
Lighting Operator
Followspot Operator
Followspot Operator
ASM

## Mrs L M Fair

Mrs J Johnson
Dr P Jukes
Mr P Hadley
Laura Newbould
Joseph Hadley
Sam McCumiskey
Theresa Morgan
Jonathan Brooke
Simmi Sunner
Lydia Jones
Cameron Botterill
Tom Sheppard

## Stage Hands

James Jervis, Charles Toher, Ahmed Qureshi,  
James Berry, Matthew Burdon

## Masquarade Choreography

## Ballet Choreography

## Costumes

## Assistants

## Hire Company

## Set Design

## Set Construction

## Box Office

## Make-Up and Hair

## Assistants

Mrs S Banks, Amy Hughes, Alice Newbold, Maria Barnes,  
Terena Tam, Harriet Whitfield, Isobel Henry, Katie Brice,  
Lillie Haden-Grant, Jasreen Dhillon, Katy Hatter, Grace Devenney,  
Jemima Dixey, Martyna Sucharzewska, Grace Walden,  
Bethany Roberts, Sophia Peschisolido

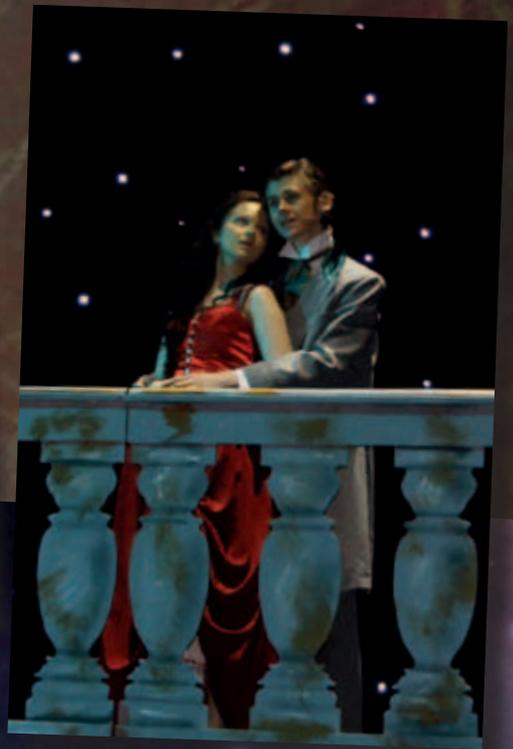
## Photography

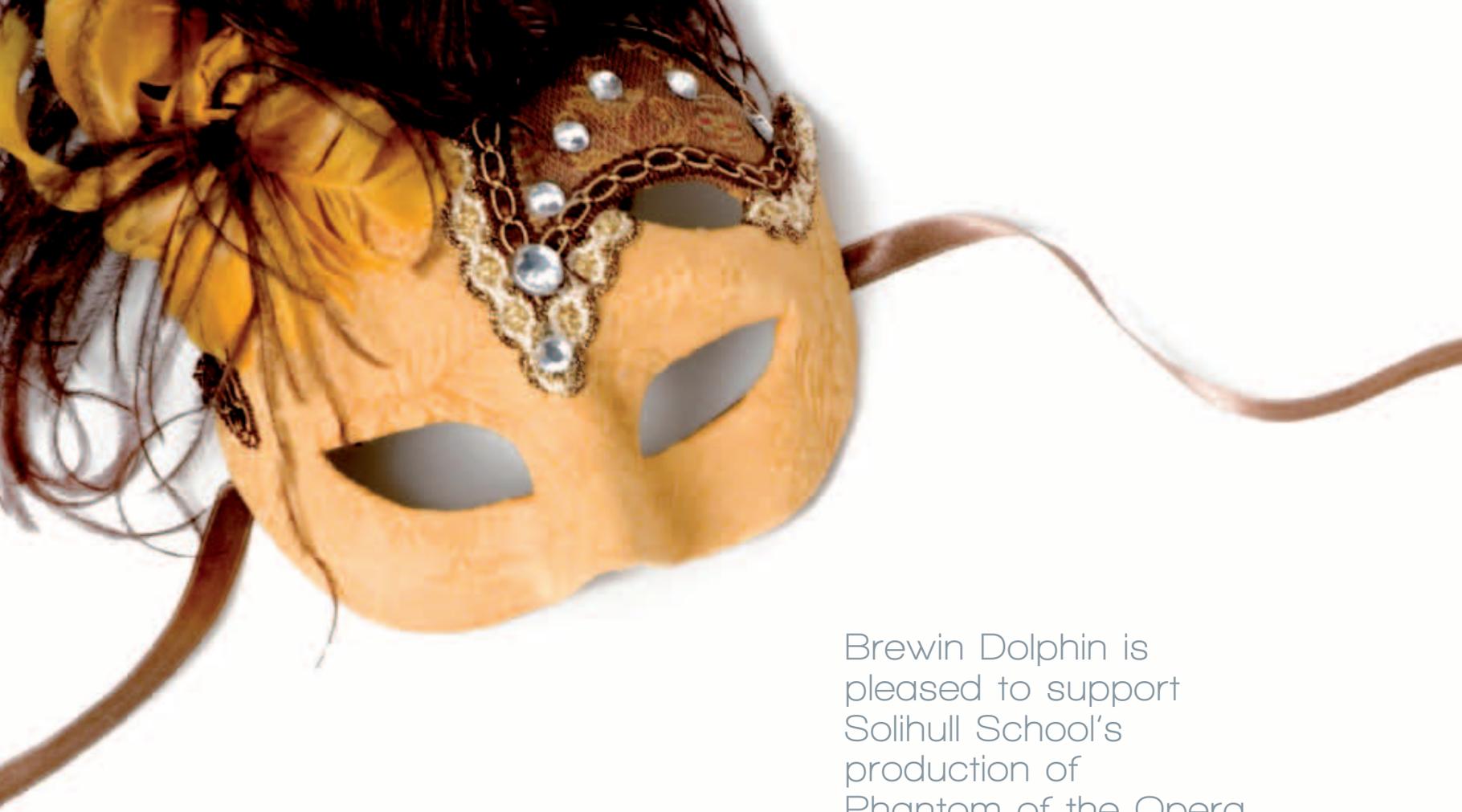
## Programme

Dave Warren, Ewan Waddell

Alan Hill, Lisa Fair







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## TOM WILDE - THE PHANTOM

Other Successes: Doody in Grease; Tevye in Fiddler on the Roof; Grade 8 Musical Theatre

This is a fantastic show to be in! I'm very happy to have been able to be a part of it and even happier to finish my Solihull School experience with this show and a fantastic cast to boot!



## FLORENTINA HARRIS - CHRISTINE DAAÉ

Other successes: Tiresias in Burial at Thebes; Envy snake in Ash Girl; Hodel in Fiddler on the Roof; grade 8 singing; grade 7 violin; winner of the musical Theatre class at Northfield festival.

The Phantom of the Opera has been the most exciting challenge I have ever faced at this school. The high notes, the depth of emotion and the sheer stamina of the part have taken me on an unforgettable journey and I really hope I do justice to the part of Christine as I count myself lucky to have the opportunity to play her.

## OSCAR STREET - RAOUL

I have enjoyed performing since I first joined Solihull School in year 3 and have studied singing under the expert eye of Pam Davies, whom I would like to thank immensely. I have been in several musicals in my time here, starting with my first role as 'Kurt' in The Sound of Music and more recently 'Perchik' in last year's Fiddler on the Roof. I have enjoyed all of them immensely but The Phantom of the Opera is by far my favourite. I plan on going on to study English with Theatre Studies at University and will definitely keep on acting and singing beyond school. I would like to thank Mr Perrins, Mrs Fair and everyone else involved for making this year so memorable. Enjoy the show!

## JULIE WHITING - CARLOTTA

Other successes: I am studying for Grade 8 in both Violin and Singing and have taken part in every annual school musical production for the last 7 years; CBSO Youth Chorus; Head of the School's Chamber Choir, Leader of the Symphony Orchestra and String Ensemble.

From the moment that we heard that the next musical was going to be 'The Phantom of The Opera', we all knew that it was going to be tough production. Out of all of the musicals that I have taken part in, this is, by far, the most challenging score. The character of Carlotta is that of an Italian Prima Donna and she has the hardest vocal challenge in this production including perfecting the art of croaking. This is a complete contrast to my first musical where I played Gretl in 'The Sound of Music', and all of the other musicals that I have taken part in each year. However, I have enjoyed the challenge of portraying Carlotta's personality and hope that you do too.

## CHARLOTTE BEESLEY - MEG GIRY

Phantom has to be my favourite musical as I remember listening to the soundtrack from a very young age with my Great Grandma. I have absolutely loved putting the show together and the rehearsal process, so I hope you enjoy watching it as much as I have.

## GEORGIA CHERRY - MADAME GIRY

I am extremely grateful to have been able to take part in such a great show! I have loved spending time with all the cast and it will be a perfect way to end my time at the School.

## JOSEPH SINGER - ANDRÉ

It is a great pleasure to be playing André alongside such an amazing cast. It has always been one of my greatest passions to perform on stage and I am proud to be finishing my Solihull School career with one of the greatest musicals to ever grace the West End, and the Bushell Hall!

## CALLUM FISHER - FIRMIN

This has to be the most fun I've had on stage! Phantom has been a new experience for me, but I have enjoyed every second - even the challenges. I have really enjoyed working with my friend Joe (Andre) as well as the rest of the cast. I really hope you can all see just how much we've enjoyed it through our performance.

## CHRISTOPHER BEVINS - PIANGI

I am thoroughly enjoying my experience in 'The Phantom of the Opera' and I am so glad I decided to audition. I am already looking forward to next year!

## MUSICAL DIRECTOR - MR STEPHEN PERRINS

I am thrilled to be involved in our production of 'Phantom', something I never imagined happening as current West End hit shows rarely become available for others to perform.

My enthusiasm for this show is clearly shared by the cast who, from day one have thrown themselves wholeheartedly into this difficult and very demanding work. This show is quite possibly one of the two most musically challenging works in the music theatre repertoire (the other being another Solihull School success story from the past-Les Miserables).

Phantom has a wonderfully memorable score but also a phenomenally complex and difficult one, both in terms of vocal range and stamina and also in its rhythmic intricacies, that would challenge any professional performer. That our pupils (both cast and musicians) have risen so amazingly to this challenge is a source of genuine pride and admiration. They deserve every success tonight in bringing this iconic musical to you. I hope that you enjoy the finished product as much as I have enjoyed working with this amazingly talented group of youngsters!



## DIRECTOR - MRS LISA FAIR

Lesson number one: never agree to put on a production you've never seen! Of course, I 'knew' Phantom – after all, I'd grown up watching Sarah Brightman on Top of the Pops sailing across a misty lake ..for weeks on end! But it was only when I went to check out the real thing that I realised what an epic and demanding production this was: flying, exploding chandeliers, fireballs, walls of flame, floating boats, full scale ballet pieces and those top notes! Daunting is hardly an accurate description!

Yet, somehow, we have found students here who are more than equal to the task. I am full of admiration for their talent – and total lack of fear! The principal roles in particular are superb and I hope their audiences recognise their talent and the hard work that has resulted in these 5 great nights.

As an added bonus, James Bisp (brother of our own Claire Black) and Simon Green (an Old Boy of the School), two stars of the current touring production, took time out of their busy schedule to visit and work with us. This made a huge impact on the cast, who suddenly began to appreciate just what they have achieved in a few short weeks.

As well as my cast, I must thank Karl Leach, Kevin Hunton, Sam Mason, Karen Perrins and all those other staff who make evenings like this possible. And to you all, for turning out to support us. As James Bisp said in a text to his sister when planning his visit: 'What was the Director thinking?' ...Yes, indeed. What was I thinking!!

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# ADAPTATIONS

## 1925 Lon Chaney

*The Phantom of the Opera* is a 1925 American silent horror film adaptation directed by Rupert Julian and starring Lon Chaney in the title role as the deformed Phantom who haunts the Paris Opera House, causing murder and mayhem in an attempt to force the management to make the woman he loves a star. The movie remains most famous for Lon Chaney's intentionally horrific, self-applied make-up, which was kept a studio secret until the film's premiere.

British film critic Milton Shulman wrote in 1975: "My most horrific moment in the cinema came when I first saw Lon Chaney spinning around from his playing the organ at the Paris Opera to display his fanged, corroded, skull-like visage to Mary Philbin, who as Christine, had dared unmask him. That tingling, hair-on-end experience has lived with me for over fifty years.

## 1943 Claude Rains

1943 Universal horror film starring Nelson Eddy, Susanna Foster and Claude Rains, directed by Arthur Lubin, and filmed in Technicolor. The original music score was composed by Edward Ward.

The auditorium set, a replica of the Opéra Garnier interior, created for the 1925 film *The Phantom of the Opera* was reused.

## 1962 Herbert Lom

The 1962 British horror film was made by Hammer Film Productions. As with most of the Hammer productions, the film was shot at Bray

Studios on a modest budget. Lom recalled in one interview how the producers at Hammer expected actors to throw themselves into their work: "For one of my scenes, the Hammer people wanted me to smash my head against a stone pillar, because they said they couldn't afford one made of rubber", Lom reveals. "I refused to beat my head against stone, of course. This caused a 'big crisis', because it took them half a day to make a rubber pillar that looked like stone. And of course, it cost a few pennies more. Horror indeed!"

## 2004 Gerard Butler

The 2004 film is an adaptation of Andrew Lloyd Webber's 1986 musical of the same name. Directed by Joel Schumacher, the film was also produced and co-written by Lloyd Webber.

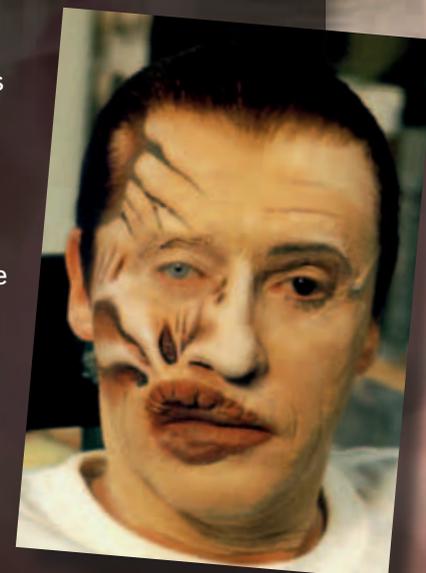
*The Phantom of the Opera* stars Gerard Butler in the title role, Emmy Rossum as Christine Daaé, as well as Patrick Wilson as Raoul, Miranda Richardson as Mme Girya, Minnie Driver as Carlotta and Jennifer Ellison as Meg Girya.

## 1986 Stage Musical: Michael Crawford

Michael Crawford, who had the lead roles in the musical *Barnum* and the movie *Hello, Dolly!* with Barbara Streisand, was chosen to be the first in what would become a long line of Phantoms. Crawford felt an immediate bond with the character.

"I feel incredibly sorry for Erik. I feel terrific compassion for him. And I think that the audience must also, because I have never seen such a reaction from men and women alike. They feel sympathy towards that man's plea, that cry he makes at the end... "You've got to play this part with total commitment and believability. That's why I respect him. I won't treat him cheaply. I won't put this mask on and camp it up. I've got to go out there and believe, so that the power and passion come through to the audience."

Crawford used the Lon Chaney film as a guide: "I was very inspired by Chaney, by his passion. There was so much love there."



# GASTON LEROUX AUTHOR OF 'LE FANTÔME DE L'OPÉRA'

## Translation of the original Prologue:

The Opera ghost really existed. He was not, as was long believed, a creature of the imagination of the artists, the superstition of the managers, or a product of the absurd and impressionable brains of the young ladies of the ballet, their mothers, the box-keepers, the cloak-room attendants or the concierge. Yes, he existed in flesh and blood, although he assumed the complete appearance of a real phantom; that is to say, of a spectral shade.

## Brief Biography

Gaston Louis Alfred Leroux was born on 6 May 1868 in Paris, France, son of Marie Alphonsine and Julien Leroux. His grandparents owned a ship-building company in the small coastal village of St. Valery-en-Caux in Normandy, France, where he resided with his parents. He loved the life of sailing and fishing, and early on knew he wanted to become a writer. Young Gaston attended school in Caen, writing poetry, short stories, and studying the works of Victor Hugo and Alexandre Dumas. He then travelled to Paris where he studied law. He obtained his degree in 1889 but at that point, after years of study, he was no longer interested in the profession, although his knowledge would serve him well in future writing.

He next obtained a position as court reporter, drama critic and journalist, travelling abroad and writing articles for *L'Echo de Paris* and *Le Matin*. One of his articles described the 1896 events surrounding the death of a patron at the Paris Opera House when one of the chandelier's counterweights fell. After his father's death in 1889 Gaston was left a considerable inheritance, which he promptly went about spending, acquiring a taste for good food and wine and gambling. In 1899 he married Marie Lefranc, but it was not to last. While in Switzerland in 1902 he met Jeanne Cayatte with whom he had two children, Alfred Gaston and Madeleine. Gaston and Jeanne married in 1917.

As a noted reporter, Leroux attended trials, interviewed prisoners, and witnessed executions by guillotine, but he also travelled the world to such far away ports as Russia, Asia, and Africa and thus acquired a first-hand view of some remarkable events of his time. While he also dabbled as playwright he had also been working on novels for many years, such as *Seeking of the Morning's Treasures* (1903) and his first "locked room mystery" featuring reporter Joseph Rouletabille *The Mystery of the Yellow Room* (1908). The seven book series also includes *The Perfume of the Lady in Black* (1909) and *The Secret of the Night* (1914). His first novel in his Chéri-Bibi series was published in 1913, followed by such titles as *The Veiled Prisoner* (1923) and *The Dark Road* (1924).

Inspired by the works of Edgar Allan Poe, Stendhal, and Arthur Conan Doyle, Leroux wrote numerous novels of adventure, mystery, and horror, but also romance and fantasy. Other works by Leroux include *The Queen of the Sabbath* (1909), *The Double Life* (1904), *The Bride of the Sun* (1915), *The Man Who Came Back From the Dead* (1916), *Balao* (1913), *The Haunted Chair* (1922), *The Kiss that Killed* (1924), *The Machine to Kill* (1924), and *The Adventures of a Coquette* (1926).

Gaston Leroux died at the age of fifty-nine, on 15 April 1927 at his home in Nice, France. He now rests in the Cimetière du Château in Nice, France.



## THE PARIS OPERA HOUSE

The Palais Garnier is the thirteenth theatre to house the Paris Opera since it was founded by Louis XIV in 1669. It was built on the orders of Napoleon III as part of the great Parisian reconstruction project carried out by Baron Haussmann. The project for an opera house was put out to competition and was won by Charles Garnier, an unknown 35-year-old architect. Building work, which lasted fifteen years, from 1860 to 1875, was interrupted by numerous incidents, including the 1870 war, the fall of the Empire and the Commune. The Palais Garnier was inaugurated on 5th January 1875.

The Paris Opera House survives in much the same form described in the novel. It occupies a three-acre site and some idea of the labyrinthian nature of the building can be appreciated if one considers that the auditorium accounts for less than one fifth of the total space. There are over seventeen storeys, seven of which are below the stage level; the stables for the opera horses still exist. There is a monument to La Carlotta. More important, there really is a lake underneath the building; it is an integral part of the design, and the water level acts as a ballast, raised or lowered, depending on the weight of the stage, seven storeys above it.

The legend of the opera house phantom, a horribly disfigured musical genius who stalked the halls of the place and demanded that Box Five always be reserved for him, may be just that, a legend. But the subterranean lake below the building where he is supposed to have lived is quite real.

After construction of the house began in the early 1860s, a subterranean stream was discovered. It took eight months of pumping to drain the water, or most of it. Charles Garnier came up with a way to turn the problem of the subterranean stream into an asset. He collected the water into a pool, reasoning this would serve like ballast in the bottom middle section of a ship, providing stability to the structure, in this case, a gargantuan opera house with massive marble lobbies and such.

The 2,200-seat theater looks a little dusty these days. But with its ornate, Neo-Baroque decorative touches and circular rings of balconies, it is still a breathtaking place to experience opera. Behind the stage, off by itself, is an elegant private reception room with marble columns and murals, the Foyer de la Danse, where wealthy patrons of the ballet would come after performances to mingle with young dancers.

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**The School of Theatre Excellence** is thrilled to announce the opening of SOTE Saturday. If you are aged between 6 and 18 years old and love to have fun expressing yourself through acting, singing and dancing then this is the right day for you.

SOTE Saturday provides students with the opportunity to express themselves in three hour, weekly workshops which are ideal for confidence building, discipline and enabling students to really use their imagination.

SOTE Saturday will launch with a free taster open day on **Sunday 5th May** giving an opportunity to experience what the day has to offer. The day will begin at 10am and featuring a Free Workshop from the **West End Production of Billy Elliot the Musical led by a member of their Creative Team**. After students will then present to parents, followed by a short presentation by our SOTE Sunday students.

SOTE Saturday is open to anyone. If you are interested in taking part in any of our courses please call Chris on 07739 904318, email us [chris@sotebirmingham.co.uk](mailto:chris@sotebirmingham.co.uk) or check out our website [www.sotebirmingham.co.uk](http://www.sotebirmingham.co.uk) for details of our Saturday & Sunday courses.



Believe in the triple skills... become triple skilled... believe in yourself

# A free Taster Day featuring a Billy Elliot workshop.

Email: [chris@sotebirmingham.co.uk](mailto:chris@sotebirmingham.co.uk)

[www.sotebirmingham.co.uk](http://www.sotebirmingham.co.uk)

Tel: 07739 904318



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## LITTLE KNOWN FACTS

- It was first published as a serialisation in *Le Gaulois* from September 23, 1909 to January 8, 1910. Initially, the story sold very poorly upon publication in book form.
- A heavy metal song by the band *Iron Maiden* about the book was recorded for the Iron Maiden album, released in 1980 and, in its live singles cover, the band's mascot Eddie is playing organ and holding Phantom's mask.
- Singer/Songwriter Bob Dylan mentions The Phantom in his song Desolation Row from the album Highway 61 Revisited. The Phantom is depicted in a scene having dinner with Casanova.
- The Phantom is called "the gayest super villain ever" by Homer Simpson, particularly the Andrew Lloyd Webber version. Erik seems to be a recurring background character on *The Simpsons*. He has appeared in several episodes.
- In the *SpongeBob SquarePants* episode, "Something Smells", SpongeBob thinks he is ugly, and at one point he is seen in a long black cape playing a pipe organ.
- It is estimated that *Phantom* has been seen by more than 130 million people, and the total worldwide gross is now in excess of \$5.6 billion.
- The show has won over 70 major theatre awards including three Olivier Awards, the most recent being the 2002 Oliver Audience Award for Most Popular Show, an Evening Standard Award, seven Tony Awards including Best Musical, seven Drama Desk Awards and three Outer Critic Circle Awards.
- *The Phantom of the Opera* opened at Her Majesty's Theatre, London on 27th September 1986, so is now in its 26th year, and at the Majestic Theatre in New York on 9th January 1988.
- *The Phantom of the Opera* became Broadway's longest running show ever when it overtook the record set by *Cats* with its 7,486th performance on January 6th 2006. It is the only Broadway show ever to celebrate anniversaries through 18 to 25 years.
- The box-office revenues are higher than any other film or stage play in history – including *Titanic*, *ET* and *Star Wars*. Worldwide box office is in excess of \$3.2 billion.
- *The Phantom of the Opera* has been produced in 150 cities, in 29 countries around the world, and translated into no fewer than 13 languages.
- Album sales, including original cast recording, foreign language recordings, studio recordings and the film soundtrack now exceed 40 million.
- 'Learn to Be Lonely', a new song written for the movie, was nominated for Best Original Song at the 2005 Oscars. Beyonce performed the song at the ceremony.
- The famous chandelier required the work of six separate scenery shops, which spent a total of six months putting together its various parts: painting, lighting and automation. It crashes to the stage at the end of the first act on an elaborate cat's-cradle of wires.
- The dazzling replica of the Paris Opera House chandelier features 6,000 beads. It weighs one ton and has travelled 2,512,368 feet (476 miles).
- Including the many doors for the candles, there are a total of 184 trap doors in the floor of the set.
- The New York production cost a record \$8 million in 1988. The same production today would cost \$12 million.
- 16 actors have been cast as The Phantom.
- Over 80 million people have seen The Phantom of the Opera.

## SOLIHULL SCHOOL PAST PRODUCTIONS

- 1976 H.M.S.Pinafore
- 1978 The Beggars Opera
- 1979 Salad Days
- 1980 Orpheus in the Underworld
- 1981 La Belle Helene
- 1982 Free as Air
- 1983 The Magic Flute
- 1984 Pink Champagne
- 1985 Orpheus in the Underworld
- 1986 Kiss Me Kate
- 1987 The Mikado
- 1988 The Merry Widow
- 1989 La Belle Helene
- 1990 The Pirates of Penzance
- 1991 Pink Champagne
- 1992 Fiddler on the Roof
- 1993 My Fair Lady
- 1994 Annie get your Gun
- 1995 South Pacific
- 1996 Kiss Me Kate
- 1997 Oklahoma
- 1998 Guys and Dolls
- 1999 Crazy for you
- 2000 West Side Story
- 2001 Cabaret
- 2003 Oliver
- 2004 Joseph and the Amazing Technicolor Dreamcoat
- 2005 Les Misérables
- 2006 Barnum
- 2007 The Sound of Music
- 2008 The Scarlet Pimpernel
- 2009 My Fair Lady
- 2010 South Pacific
- 2011 Grease
- 2012 Fiddler on the Roof