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Families can take a journey into a sweet world of pure imagination during Charlie and The Chocolate Factory - The Musical's Manchester residency. In a week which saw us get a sneak peek of Hollywood star Timothée Chalamet's portrayal of Willy Wonka, in a film due for release later this year, it feels rather fitting that the James Brining stage
production has opened at Manchester's Palace Theatre. While there might not be a Hugh Grant oompa in sight there's still lots of sugary goodness to feast on in the show inspired by Roald Dahl's book. Famous faces took to the purple carpet and hoards of school children packed out the venue for Charlie and The Chocolate Factory's official
launch night on Wednesday evening. The opening act perfectly set the scene of the rather bleak existence of Charlie Bucket and his family, crammed into a decrepit house The intentionally cluttered grey murky industrial set, which
featured in the majority of the opening half, emphasised the bleakness Charlie, excellently played by aspiring performer Haydn Court, and his loved ones faced in their battle to survive. Tender moments come with his mum and Grandpa Joe as they scramble together the pennies to buy the youngster a bar of Wonka chocolate. At times, progressing the
narrative through the initial four golden ticket winners did become something of a repetitive conveyor belt of set pieces - a news reporter in the production even referring to it as 'this infernal competition'. Until heart-warmingly Charlie eventually lays his hands on the final ticket, some children in the audience rather sweetly gasping in glee as our
protagonist finds what he desires most. Charlie and The Chocolate Factory is currently enjoying a stay at Manchester's Palace Theatre (Image: JOHAN PERSSON) And then, finally the moment we've all been waiting for, the first meeting with famous chocolater Willy Wonka - portrayed by Gareth Snook looking a little like 1970s Billy Connolly in some
fabulous wares. His message, during his brief introduction at the end of the first act, is one of things need to be 'believed to be seen' should you enter his factory. This theme of belief playing a major role in what follows. We discover the eccentric Wonka has been a recluse for four decades, ahead of launching his contest, with both Wonka and Snook
keen to make up for lost time at the start of act two. Snook's acid test arrived quickly in the shape of the iconic musical number Pure Imagination. Delivered beautifully Wonka and The Chocolate Factory. Roald Dahl classic Charlie and The Chocolate
Factory - The Musical has a wonderful ensemble cast (Image: JOHAN PERSSON) At this point, it was apparent the audience were in safe hands with Snook capturing the essence of the nuanced character, made famous onscreen by Gene Wilder. At times, bamboozling court jester and others a sinister plotting figure, Wonka is our guide through a fast-
paced second act packed with dark humour and splendour as Charlie's rather obnoxious rivals get their due comeuppance in something of a candy floss nightmare. The bright and colourful creative staging, a stark contrast to what was seen prior to the interval, helped to deliver the just desserts to those unworthy of Wonka's wonders and brought
Dahl's pages vividly to life. The oompa loompas, who earned a rousing reception when they made their entrance, were the only throwback to the earlier industrial feel appearing like a cross between The Wizard of Oz's Tin Man and Doctor Who's Cybermen. While our introductions to Charlie's fellow golden ticket winners might have been a little
laboured, the farewells were richly divine with Veruca Salt's squirrel encounter certainly falling in that 'believed to be seen' category. Elsewhere, the visuals on the stage's screen helped transport the audience from each stunningly spectacular sweet kingdom hidden behind the Wonka factory doors. Charlie and The Chocolate Factory is running at
Manchester's Palace Theatre until Sunday, July 30 (Image: JOHAN PERSSON) Undoubtedly, Snook steals the show, lighting up the stage (sometimes, quite literally) in every scene he appears but he's supported by some fledgling performers who brought out those truly unlikable qualities of the brat's sent home 'maybe a little bit wiser for the wear' by
Wonka. While, Court's incorruptible Charlie is the heart of the production embarking on its first UK tour. Charlie and The Factory is two hours of enchanting escapism filled with sweet treats for all the family. Charlie and The Factory is two hours of enchanting escapism filled with sweet treats for all the family. Charlie and The Factory is two hours of enchanting escapism filled with sweet treats for all the family.
clicking here for no ads, fun puzzles and brilliant new features HomeReviewsCharlie and the Chocolate Factory has earned its place as a popular family and schools attraction. And even if it doesn't quite reach the same ground-
breaking theatrical heights as Matilda, another musical based on a Roald Dahl story, there's plenty to deliver a memorable theatrical experience nonetheless. The biggest star of the show remains designer Mark Thompson's startling, imaginative sets, that conjure the right Dickensian gloom for the black-and-white scenes set in the eponymous hero's
impoverished home life — where dad is unemployed, the elderly family relatives share beds and electricity to power the television is generated by cycling really hard on a stationary bicycle — but then spring into vivid 3D colour for the scenes set in the factory. There's a lot that's truly amazing here, from Augustus Gloop's fall into the chocolate pool
and being sucked down a tube to Veruca Salt's encounter with giant squirrels, and of course the stunning visualisation of the Oompa-Loompas that staff the factory. But if the sets are a visual seduction, the performances offer a different kind of emotional one, from the quiet, sweet vulnerability of the young child actor playing Charlie (four of them
share the role), to the insinuating strangeness of factory owner Willy Wonka, now newly being played by Jonathan Slinger. Like his predecessors Douglas Hodge and Alex Jennings, he is also a notable Shakespearean actor, and brings real authority and danger to the role. It is, in some ways, a slightly old-fashioned musical, not least in its music hall like
references that pay tribute, consciously or not, to the English tradition of Lionel Bart (whose Oliver! recently played this same stage). But the show is given a fresh and funny new spin by director Sam Mendes and his choreographer Peter Darling who keep the action spinning forward with effortless grace after a slightly slow start. Our rating: 3 /
5Thursday, June 26, 2014There's plenty to engage the eye in the spectacular stage version of Roald Dahl's Charlie and the Chocolate Factory, relentlessly directed by Sam Mendes and ravishingly designed by Mark Thompson, some songs to engage the ear, and a captivating boy actor playing Charlie to capture the heart. But despite these definite
pluses, the show has uncertain lurches in tone and tension in its alternately clumsy and captivating telling of its familiar story. Of course most of us know that Charlie will get his golden ticket that forms the entire progress of the first act and enables him to visit Willy Wonka's mysterious confectionary factory, and we also know that his fellow-winners
will get despatched in turn during that second act visit. The surprises come in how each of these are shown. The winners are shown a little tediously as live television broadcasts staged from within a giant onstage TV box; by the time the fourth win comes around, you're ready to say 'enough already'. Far more successful are the second act scenes in
the factory, mainly thanks to the eye-popping lavishness of Thompson's sets. Sam Mendes, fresh from directing Skyfall, the most successful Bond film of all time, makes the sky the limit here, too, most notably with what looks like a levitating phone box that young Charlie and Willy Wonka hover over the stage in. There seems to be a requirement that
something in a musical flies nowadays, whether it is a car in Chitty Chitty Bang Bang, a helicopter in Miss Saigon or the title character in Mary Poppins. I only wish the audience effortlessly from one stunningly realised environment to another, and creates a
troupe of weirdly wonderful Oompa-Loompas (the tiny factory workers that slave for Wonka) that are wittily imagined. You can certainly see where all the money has been spent (and also who is pulling their strings). But some of the inflated visual parade is at the expense of charm that gets drowned in the endless parade of effects. It sometimes feels
like gorging on too much chocolate; it becomes a bit indigestible, as if it is a very posh pantomime. This is also not a factory that would pass health and safety rules, given the frequently lethal accidents that befall its young visitors, from being swallowed up whole by a suction pipe and being attacked by dangerous squirrels to being turned into mini-
versions of themselves. But you can't help succumbing to the tremendous performances of a tightly drilled ensemble of adult and children actors alike, with Alex Jennings newly leading the company as a Willy Wonka that resembles Joel Grey channelling Alan Bennett. Broadway composer Marc Shaiman and his co-lyricist Scott Wittman seem to be
channelling Lionel Bart (who wrote Oliver!) at times in their vibrant music hall inspired score, and David Greig's book neatly dovetails the songs into the story. But as slick as it has now become, the stage version of Roald Dahl's Matilda pierces the heart far more. Our rating: 4.5 / 5Tuesday, June 18, 2013"In the beginning, there was the bean!". So
declares the narrator of the semi-educational cartoon which kicks-off this new musical version of Roald Dahl's story, which first saw the light of day back in 1964. Naively, I had thought this was going to be one of those shows packed to the rafters with swarms of little people - or children if you prefer - munching their way through all the confectionary
the Theatre Royal can muster. And, indeed, there was more than a fair smattering of children spread around the audience, complete with parents in tow. But, more remarkably, there was more than a fair smattering of children spread around the audience, complete with parents in tow. But, more remarkably, there was more than a fair smattering of children spread around the audience, complete with parents in tow.
story which adults harbour, presumably from their childhood. And it is still quite a compelling story, even if its message seems to be that naughty children get rough justice, and 'good' children get their just deserts or, in this case, chocolate. Sam Mendes's hugely inventive production is almost overwhelming in its sheer scale and complexity, but
magical nonetheless. Mark Thompson's stunning design incorporates a huge number of scenes which get even more impressive when the story transfers in the second half to the interior of Wonka's mysterious factory. When we first meet the central character, Charlie Bucket, he is rummaging through an enormous pile of scrap and rubbish. The action
then moves to Charlie's dilapidated house which is built almost entirely of corrugated iron. The Buckets are a poor family and Charlie and his parents share their home with Charlie's bedridden grandparents. Enormous gates guard the entrance to Wonka's chocolate empire and the factory itself has windows that light up with silhouettes of people
inside or chocolate wrappers. Inside we find a whole host of characters and machinery. Automaton as well as gigantic dancing squirrels, a gaggle of diminutive, tap-dancing of the interior of the vast factory with its endless corridors and floors, robots - the list is almost endless. There are also some nice touches of detail
too such as the wisps of smoke which puff from chimneys in the distance, and there are some neat illusions - one in particular with a paper aeroplane which is simple but astonishing. Four young actors take turns as Charlie and all the other child roles are similarly shared. On the occasion that I saw the show Tom Klenerman was Charlie and a
fine job he made of it too, producing an endearing and refreshingly appealing performance. I am always astounded by the professionalism of many young actors, and the extensive experience they have acquired. Interestingly, though, Master Klenerman is not one of your jobbing child actors who has been in everything imaginable. No, this is Tom's
first stab at singing and dancing. So, all the more remarkable then that he won the chance to take on this demanding role. Among the adult actors, Douglas Hodge is the bossy and somewhat sinister Willy Wonka, who seems to relish dispatching children to stickily ignominious ends, and Nigel Planer is in fine form as Grandpa Joe. Overall, 'Charlie and
the Chocolate Factory' is terrific fun, amazing in many respects, and a production approaching monumental proportions. Making comparisons always seems unfair, though, they are quite different with their own distinctive appeal. On the whole, I
think I prefer Matilda, largely because of its humour, but there is also plenty of subtle humour in 'Charlie' as well, so it is a tough call between the two. (Peter Brown)"It only rarely touches the heart or stimulates the imagination. "Charles Spencer for The Daily Telegraph"Mendes brings a cinematic sweep to the party that propels proceedings at a
rapid pace, overcoming any shortcomings in spectacle and wonder...Alun Palmer for The Daily Mirror"The score by the Hairspray combo of Scott Wittman and Marc Shaiman is tuneful and wholly unmemorable...Very engaging but rarely elating, this show is a skillful confection that doesn't quite produce the inspired sugar-rush of magic that's
required. "Paul Taylor for The Independent" Delivers visual ravishment and a warm glow .Ian Shuttleworth for The Evening Standard" A triumph of exuberant stagecraft. Simon Edge for The Express "The success of Sam
Mendes's production lies in its reminder that, for all the razzle-dazzle of Mark Thompson's sets and costumes, Dahl's story is essentially a moral fable.."Michael Billington for The GuardianOriginally published on Jun 8, 201600:00All showsMusicalsPlays & DramaFamily & KidsOpening soonClosing Soon [AD - PR invite*]
felt as if I'd won a golden ticket, receiving an invitation to review the touring production of Charlie and the Chocolate Factory - The Musical at The Marlowe Theatre. The musical adaptation of Roald Dahl's world-renowned children's book is touring the UK and Ireland for 2023-2024, following a successful West End run at the Theatre Royal Drury
Lane, some time on Broadway and two US national tours. With direction by James Brining, I was thrilled to be able to attend the show's press night here in Canterbury and see the iconic story in musical format for the first time. Ahead of the performance, I was invited backstage for a tour of some of the props, costumes and the gates of the
magnificent chocolate factory set. Hosted by Company Manager Neil White, it was an incredible pre-show experience which involved a photo opportunity with a golden ticket. Before I get into a detailed production review, if you are interested in seeing this, there is a reel over on my Instagram account, sharing snippets of this special moment. I had
high expectations for the performance, largely influenced by the strength of Roald Dahl's children's book and my friends' rave reviews of the original West End production. It follows the same story, focusing on the good in Charlies in the cast and depending on which
performance you attend, the character will be male or female. On press night Charlie was played by Amelia Minto and it must have been so inspiring for young girls to see Minto in the role. A related change is the Bucket household having a maternal focus. There is no mention of Charlie's father and Mrs Bucket (played by Leonie Spilsbury) is the
matriarch of the family. Additionally, the 'Oompa Loompas' have been transformed into robots for the show, giving the chocolate factory a contemporary edge. Their manner and dance moves add to the drama and comedy in the second act, when the four golden ticket winners have to leave the factory tour following various incidents. Despite having a
soundtrack by Hairspray musical masterminds Marc Shaiman and Scott Wittman, I didn't take to the score. I found that the songs didn't stand out as much as other shows that I have seen and it was hard to place them on the same pedestal as 'The Candy Man' and 'Pure Imagination' from the film. Although, the music definitely adds humour to the
production and aids character development. In the case of the golden ticket winners, this could be seen in the introductory four 'News' bulletin numbers in act one and the individual downfalls of the children towards the end of the production ('Auf Wiedersehen Augustus Gloop', 'You Got Whacha You Want', 'Veruca's Nutcracker Sweet' and Vidiots').
Whilst the first act has some emotional exchanges between Charlie and her family, it lacks the energy, excitement and buzz of the second half for me. I think this was largely down to my reservations surrounding the score and the lengthy build up to the factory visit. By the interval I was unsure whether it was living up to my high expectations, but
everything changed for me during act two. Starting with the wonderful song 'Pure Imagination', Willy Wonka (Gareth Snook) immediately takes the golden ticket winners and their families inside the chocolate factory. When I was a child, I remember my imagination going wild as I turned the pages of Roald Dahl's book. As a grown up watching the
musical I was wowed by the creative team's approach to bringing the factory rooms to life. It goes without saying that the author's work is difficult to recreate in the theatre, especially when you have a very limited window for scene changes and don't have the luxury of cameras and editing. The way the set designers and lighting engineers manage to
make you believe the children are travelling between the rooms of the chocolate factory is nothing short of impressive. The lighting projections are truly magical and completely transformed the whole show for me, bringing it up to a four star production. Amelia Minto is fantastic in the role of Charlie. The actress plays the part with a quiet sense of
confidence, always appearing unassuming and grateful on stage. The glass elevator scene with Gareth Snook is extremely emotional; the pairing have such a fantastic teacher-mentor relationship. Furthermore a special mention must go to Leonie Spilsbury for her work in the dual roles of Mrs Bucket and Mrs Teavee. As a hard of hearing performer,
Spilsbury signs many of her lines as Mrs Bucket. The use of BSL in theatre. She is also hilarious as Mrs Teavee; what a multi-talented individual covering two very different personalities within the show! An imaginative family
musical filled with spectacular visual effects, staging and memorable characters, I thoroughly enjoyed the touring production of Charlie and the projections are brilliantly done, showcasing Willy Wonka's empire. I read the book as a child and after all these years, I am still
championing Charlie, just this time in the form of exceptional young talent Amelia Minto! The show is based at The Marlowe Theatre until Saturday 3rd June and last minute tickets for the remaining performances can be purchased from the theatre's website. Fans of Roald Dahl's writing are bound to enjoy seeing the classic story brought to life on
stage. Thanks for reading my blog today. Love Kat xxxx *Our tickets and programme for Charlie and the Chocolate Factory - The Musical were gifted in exchange for a review. By Roger Crow, September 2023 Skyfall was where it started; a thousand miles and poles apart from the works of Roald Dahl, though of course he had worked on the
screenplay for You Only Live Twice. It was 2012, and just as Sam Mendes had delivered the most lucrative 007 movie of all time, many were wondering what the genius director was going to do next. The answer was be the creative force behind Charlie and the Chocolate Factory: The Musical, a feelgood interpretation of the beloved story about an
impoverished youngster, a bunch of spoiled brats, and a chocaholic industrialist who opens his factory doors to a handful of lucky youths and their guardians. It almost feels redundant explaining the set-up for one of the greatest kids' stories ever written; a tale which most youngsters will read at the earliest opportunity, and whose characters stay
with them a lifetime. I had planned on seeing the West End version one day, but somehow a decade passed between its debut on the world stage and now. Thankfully when I get the invite to see the new version at Hull New Theatre, it feels like a meta version of the show's story. "Victorian-influenced mecha heaven" Rocking up at the stage door a
little over an hour before curtain-up, myself and a handful of lucky theatregoers are shown around backstage, at the array of wigs, costumes and props. Suddenly after months of hearing about the Hull version, my creative juices are flowing like one of Wonka's oversized fructose-gizmos. I never realised how much I needed to see a version of Charlie
and the Chocolate Factory seemingly inspired by Fritz Lang's Metropolis, but here it is in all its glory with a set so gloriously steampunk, I feel like I've died and gone to Victorian-influenced mecha heaven. The Bucket residence is there in its beautifully shabby glory; there's a barrow full of Wonka bar wrappers, and what looks like a Jules Verne-
inspired diving bell. So, at a little after 7pm, the show begins, and on one of the hottest days of the year, the saga unfolds. Every member of the cast is on top form, and those random props in context suddenly make perfect sense, slotting together like some enormous jigsaw puzzle. Structurally it's spot on. The first act is a preamble to the factory
tour, and there's a real frisson of excitement when Charlie (Haydn Court) inevitably finds that golden ticket, as well there should be. By the time we meet Willy Wonka (Gareth Snook), he seems a little on the backfoot when he arrives on stage and doesn't get a round of applause straight away. (In this neck of the woods, performers have to earn their
right to applause rather than get it in advance). The lead-up to that first act curtain-closer is spot on, leaving us on tenterhooks to see what's inside the factory, and of course leaving us hungry for more from Wonka himself. "Old school effects" Personally, I'd have wanted Tim Minchin to play that role and write all the music and lyrics, but there are
some real gems scattered throughout the show, and not just old-school classics like 'Pure Imagination' and the 'Candyman'. Strike That, 'Reverse It' is a new personal favourite, though I could have done with a slow-motion version as many of the lyrics are belted out so fast, it feels like a podcast on fast forward. There are some cracking illusions too,
especially when Wonka's torchlight illuminates the stage. I'll not give too much away, but even old-school effects, like Mike Teavee's date with televisual destiny is laugh-out-loud funny when he emerges back into the real world. I haven't laughed that much in the theatre since Neil Hurst stole the show on the same stage in panto last year. I love the
fact elements of the book, the original Gene Wilder movie and the Tim Burton revamp were melded together, and also like the fact it hasn't been updated. So there's no sly references to mobile phones, social media or today's superstars; it has one foot in now, and one foot in some sort of Victorian-era alt-1970s. "Pure imagination" For a guy in his
fifties, I'm not the most ideal demographic for a show like this, so I brought along an old friend and his kids, Sophie and Alex, to get their opinion on what to me was a must-see. Would the youngsters relate to the timeless story in an age of social media? What was your favourite bit? Sophie: I think the glass elevator when they're flying. And the effects
were good, especially when they're in the factory. Alex: Yeah, and when they were in the elevator and when it was moving off and shaking. Have you got a favourite song in the entire musical. Would you recommend it to your friends? Sophie: Yeah, 100 per cent. Alex: Yeah, that's probably my favourite song? Sophie: Yeah, and when they were in the elevator and when it was moving off and shaking. Have you got a favourite song? Sophie: Yeah, 100 per cent. Alex: Yeah, that's probably my favourite song? Sophie: Yeah, and when they were in the elevator and when it was moving off and shaking. Have you got a favourite song? Sophie: Yeah, and when they were in the elevator and when it was moving off and shaking.
Yeah, it's just an amazing show! I did wonder if the (approx) 150-minute run time would be too long, but, like that glass elevator at the finale, it just flies by, and while all of the cast are terrific, it's Gareth Snook and Haydn Court who inevitably get the standing ovation they deserve as the stars of the show. It's visually stunning, very funny, and often
very touching. Do whatever you can to grab your own (non-golden) ticket, and remind yourself how great live theatre can be. Charlie and the Chocolate Factory: The Musical has arrived at the Palace Theatre Manchester.
 Discover if it is worth grabbing a golden ticket with our review. Charlie and the Chocolate Factory is back on tour in the UK and arrived in Manchester this week. We were kindly invited along to check it out. Here is what they thought. Review Charlie And The
Chocolate Factory The Musical in Manchester Credit: Johan Persson/ Both I and my daughter share the love of everything Roald Dahl and Charlie and the Chocolate Factory is both my favourite book and film (the original of course) in case you're in doubt. I still remember the feelings of elation on seeing Charlie finally discover the Golden Ticket and
watching in awe as Gene Wilder's Willy Wonka reveals what he has been creating in the factory. I therefore headed to the Palace Theater Manchester both excited and apprehensive that my high expectations. For those unaware the musical is based on the children's book by Roald Dahl, with music and lyrics by Marc Shaiman and Scott Wittman.
CHARLIE AND THE CHOCOLATE FACTORY by Dahl, , Writer Roald Dahl, Director - James Brining, Book - David Greig, Music - Marc Shaiman and Scott Wittman, Set and Costume Designer Simon Higlett, Milton Keynes, 2023, Credit: Johan Persson/ The story follows Charlie Bucket, an extremely poor young boy who lives
with his mum and four grandparents on the doorstep of the infamous Willy Wonka's chocolate factory which has been closed for
years - the whole world goes on the hunt. In a twist of fate, Charlie finds a ticket, starting an amazing adventure beyond his wildest dreams. The show opens to the sight of a huge great metal dumping pile as we meet a colourful Charlie Bucket for the first time. The role is played by four different young actors. For our performance, we were treated
to Haydn Court who proved to be an amazing Charlie. He offered a flawless performance both with his acting and singing skills and it was no surprise that he received a standing ovation during the finale. CHARLIE AND THE CHOCOLATE FACTORY by Dahl, , Writer Roald Dahl, Director - James Brining , Book - David Greig, Music - Marc Shaiman ,
Lyrics - Marc Shaiman and Scott Wittman, Set and Costume Designer Simon Higlett Milton Keynes Theatre, 2023, Credit: Johan Persson/ As the show progresses we were introduced to the other golden ticket winners, which are played by adults. Although due to their great performances, you wouldn't know it. It was nice to see some modern takes
on the characters with favourites being Kazmin Borrer as the spoilt Veruca Salt and Marisha Morgan as the competitive, gum-chewing, influencer in the making of Violet Beauregarde. Other outstanding performances include Christopher Howell who plays a very funny and convincing Veruca's doating father Mr Salt along with Grandpa George.
Leonie Spilsbury as Mrs Teavee and a heartfelt Mrs Bucket as she not only sang and spoke but also signed her lines - a lovely touch. Credit: Johan Persson Of course, the character that everyone was waiting to see was Mr Willy Wonka himself, played by Gareth Snook. With very big shoes to fill, he certainly made the part his own. With nods to Gene
Wilder's portrayal, he exudes the eccentricity that Wonka is known for, moving from disinterested to sarcasm to caring without missing a beat. All encased with a dark sense of humour. CHARLIE AND THE CHOCOLATE FACTORY by Dahl, Writer Roald Dahl, Director - James Brining, Book - David Greig, Music - Marc Shaiman, Lyrics - Marc
Shaiman and Scott Wittman, Set and Costume Designer Simon Higlett Milton Keynes Theatre, 2023, Credit: Johan Persson/ No Charlie and the Chocolate Factory show would be complete without the Oompa Loompas. In what I would say is the biggest departure from the book and films, gone is the orange skin and green hair to be replaced with
metal face masks and robot mannerisms. They would not look out of place as a Dr Who monster. In fact, on first seeing them after the chocolatey downfall of Augustus Gloop my ten-year-old was quite scared. However, she did warm up to them as the show went on and other children around us did not seem phased. Fans expecting to sing along to
their favourite songs might be slightly disappointed to hear that the only numbers that made it from the original film score are 'Pure Imagination' and 'The Candy Man'. However, the replacements are a delight, with the Don'tcha Pinch Me, Charlie being my daughter's favourite part from the first act. Credit: Johan Persson In a big show such as this,
the sets are just as important characters and Simon Higlett's designs don't disappoint. Whilst the first act offers an industrial gloomy feel, with the huge metal scrape piles and the Bucket's modest abode and the second explodes with colour as we get a glimpse inside Wonka's factory. Using a mix of large screens with magical interactive videos,
clever staging and impressive props such as the huge cages containing giant squirrels and the flying glass elevator, he created a sense of wonder and excitement required. Charlie and the World of Roald Dahl and one not to be missed on it's Manchester run. Roald Dahl's
Charlie and the Chocolate Factory The Musical will be at the Palace Theatre Manchester until Saturday 30th July 2023 - see here for detials and how to book tickets. Charlie and the Chocolate Factory, starring two-time Tony Award winner Christian Borle as iconic candy man Willy Wonka, opened officially at Broadway's Lunt-Fontanne Theatre April
23. Performances of the Jack O'Brien-helmed production began March 28. To purchase tickets, click here. Jake Ryan Flynn, Ryan Foust, and Ryan Sell make their Broadway debuts alternating in the role of Charlie Bucket; the cast also includes Tony Rubinstein as Grandpa Joe, Emily Padgett as Mrs. Bucket, Kathy Fitzgerald as Mrs. Gloop, F. Michael
Haynie as Augustus Gloop, Ben Crawford as Mr. Salt, Emma Pfaeffle as Veruca Salt, Alan H. Green as Mr. Beauregard, Trista Dollison as Violet Beauregard, Jackie Hoffman as Mrs. Teavee, and Michael Wartella as Mike Teavee. Read reviews for the new musical below, and check back for updates. Broadway News (Elizabeth Bradley) Chicago Tribune
(Chris Jones) Deadline (Jeremy Gerard) Entertainment Weekly (Chris Nashawaty) Hollywood Reporter (David Rooney) NBC New York (Robert Kahn) New York (David Cote) Variety (Marilyn Stasio) The Wrap (Robert Hofler)
Directed by three-time Tony Award winner Jack O'Brien, Charlie and the Chocolate Factory features music by Marc Shaiman, lyrics by Scott Wittman and Shaiman, a book by David Greig, and choreography by Joshua Bergasse. The production includes additional songs by Leslie Bricusse and Anthony Newley from the 1971 Warner Bros. film. The new
musical stars Christian Borle as candy impresario Willy Wonka. 6 PHOTOS Ben Crawford, Emma Pfaeffle, Kathy Fitzgerald, F. Michael Haynie, Alan H. Green, Christian Borle Kristy Cates, Madeleine Doherty, Paul Slade Smith,
Emily Padgett, John Rubenstein, and Ryan Sell John Rubinstein, Ben Crawford, Emma Pfaeffle, Jake Ryan Flynn, Christian Borle, Trista Dollison, Alan H. Green, Jackie Hoffman, and Michael Wartella Rounding out the company are Yesenia Ayala, Darius Barnes, Colin Bradbury, Jared Bradshaw, Ryan Breslin, Kristy Cates, Madeleine Doherty, Paloma
Garcia-Lee, Stephanie Gibson, Talya Groves, Cory Lingner, Elliott Mattox, Monette McKay, Kyle Taylor Parker, Paul Slade Smith, Stephen Carrasco, Kristin Piro, Amy Quanbeck, Michael Williams, and Mikey Winslow. The Broadway production features scenic and costume design by Mark Thompson, lighting design by Japhy Weideman, sound design
by Andrew Keister, puppet design by Basil Twist, projection design by Jeff Sugg, orchestrations by Doug Besterman, and music direction and supervision by Nicholas Skilbeck. Casting is by Telsey + Company/Rachel Hoffman, CSA. The musical is described as such: "Willy Wonka, world famous inventor of the Everlasting Gobstopper, has just made an
astonishing announcement. His marvelous—and mysterious—factory is opening its gates...to a lucky few. That includes young Charlie Bucket, whose life definitely needs sweetening. He and four other golden ticket winners will embark on a mesmerizing, life-changing journey through Wonka's world of pure imagination. Get ready for chocolate
waterfalls, exquisitely nutty squirrels and the great glass elevator, all to be revealed by Wonka's army of curious Oompa-Loompas." LOVE THEATRE? CHECK OUT PLAYBILL STORE FOR MERCHANDISE!
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