Kinky Boots – Reviews

Nottingham Post

Laycie Beck

The Carlton Operatic Society's production of Kinky Boots was superb, and one of the most heartwarming and energetic performances I have seen. Based on the original Broadway production, the society brought the story of Charlie Price's life and how he faces bankruptcy after inheriting the family shoe factory.

That is until the fabulous Lola appears and together they create sturdy stilettos and save the business. The musical had a cast of more than 30, with ages ranging from as young as 8 to over 50, and every single person did an outstanding job.

The entire cast appeared to be having the times of their lives, and some of their voices were just incredible. Mark Coffey-Bainbridge and Steffi Moor did a fantastic job as Charlie Price and Lola/Simon, and were the perfect pair to lead the show.

Mark did a great job showing Charlie's journey, as he went from not knowing what he wanted to do to finding the passion he had been searching for, and Steffi did a superb job taking on the sassy role of Lola, showing how she had her own struggles to face. They each perfectly portrayed their characters, had wonderful voices, and I just couldn't believe some of the notes they reached.

The music was being played by an outstanding live orchestra and the instruments being played live really added to the atmosphere. Cathy Hyde, Lizzie Fenner and Cliff Hart also gave brilliant performances of Lauren, Nicola and Don, they really embodied their characters and Lauren's performance of 'Wrong Guys' was fantastic and had the audience in stitches as the loved-up worker chased after Charlie.

The whole production was wonderfully directed, the choreography was on point and the costumes were just stunning. One of the top highlights of the performance was the set, which was well designed and versatile, transforming throughout the show and keeping the story moving.

The stained glass windows in the factory also added to the atmosphere, and I love how the cast could quickly move outside and inside thanks to the sliding exterior walls. The audience was cheering throughout the show, and there were many moments people wanted to laugh or cry with those on stage.

The night ended with the entire cast wearing the iconic kinky boots and strutting their stuff, whilst members of the audience were up dancing and giving standing ovations.

Kev Castle

It's time to get your boots out for the lads...and the gals as well, of course in this brilliantly fun musical.

Based on the 2005 film "Kinky Boots", written by Geoff Deane, who used to be in the band Modern Romance - remember them? - and Tim Firth of Calendar Girls fame, and inspired by true events. The musical tells the story of Charlie Price, who having inherited Price & Son, a shoe factory from his father, forms an unlikely partnership with

cabaret performer and drag queen Lola to produce a line of high-heeled boots and save the business. In the process, Charlie and Lola discover that they are not so different after all.

Charlie Price is played by Mark Coffey-Bainbridge. This part is made for Mark as the character is a down to earth young man, which is exactly what Mark is. Mark is a natural actor, I should know, I've reviewed him many times before and always brings warmth to whatever character he plays. Another thing that makes him perfect for the role is his voice. He has a very contemporary voice, sounding good in all styles, whether it be a big ballad like "The Soul Of A Man" or a gospel stomper like "Everybody say Yeah", he just nails it.

Lizzie Fenner plays Nicola, Charlie's fiancé who wants to drag him away from making shoes and settle in London. Lizzie gets this character just right; not too bossy but just enough to show she cares for him, and those red wedding shoes!

Lauren, who has recently been executised by Charlie, is played by Cathy Hyde. I love that sense of fun she provides as Lauren when she discovers that she has a crush on her boss. We all remember that feeling of daft euphoria in the first throes of fancying someone, as shown in "The History Of Wrong Guys".

Mr Price Snr is played by Adam Collishaw opens the show as he is sitting with Young Charlie, who is played by two young actors by the names of Harley Butler and James Breen, depending on which performance you see. I saw James on opening night. Their song "The Most Beautiful Thing In The World" sets the tone. I've seen James before, but in this production, he shows off a very clear voice as well as some nifty moves. He's a really confident performer.

Young Lola is played by Jacob Jacques-Phillips throughout the run, and yet again we see another very confident young actor/singer/dancer. This is his first show, but I have a feeling it won't be his last with the talent and confidence he has.

Simon Snr, Simon being Lola's real name, is played by Ray Samuel Mcleod, and another cheeky little cameo for Ray.

Lola is played by Steffi Moore, and this is her debut for Carlton Operatic. There's no denying that Steffi has stage presence, and while technically the vocals may not be as strong as some of the other actors, Steffi doesn't half put oomph into her songs. But also note that she has a great deal of passion in the vocals for "Not My Father's Son", one of my favourite songs from the soundtrack. Steffi captured the vulnerability of the part as Simon, as well as the boss confidence when dressed as Lola.

Lola's Angels are played by David Page (Paige Turner), Connor Gough (Ella Gance), Louis Barnes-cupit (Izzy Straight), Mannie Gregg (Mannie Quinn), Mason Hart (Polly Amore), Sam Turpin (Uma Backhurts) - Love the character names, by the way! All embraced their feminine side and with the wigs, make-up and costumes, they made excellent drag queens.

Cliff Hart plays Don, the alpha male of the factory, and is one of the characters that I always enjoy in this story due to the U Turn Don makes, but without losing any of that alpha male standing. And you know, he had absolutely no issues walking in those heels at the end of the show!

Bara Erhayiem plays George, the Price's right-hand man. I did not recognise Bara in this part due to the wig, make-up and the accent. I've seen Bara before and know what a good character actor he is, which made his role ever the more believable.

It's a very big cast which includes as the factory workers Laura Ellis (Pat), Claire Collishaw (Trish), Hannah Cupit (Marge), Daniella Anderson (Melanie), Wendy Austin-Boulton (Kelly), Adam Collishaw (Big Mike), Poppy Cook (Jeannie), Rebekah Daley (Hilda), Elliot Deakin (Pete), Ella Greenwood (Sandra), Sarah Hill (Eunice), Kelly Lucken (Audrey), Patrick McChrystal (Bernie/Harry), Celine McKeowen (Brenda), Eva Sheppard (Kim), Laura Thurman - recently seen with the Royal Shakespeare Company locally (Tanya), Helen Tunnicliff (Daisy) and Bethany Wear (Florence).

James Ellison plays Richard Bailey, the man who was hired to try and take over the Price factory for housing.

The show is choreographed by Kristian Cunningham and is his debut for Carlton Operatic. Anyone who knows Kristian and his work ethic will know that he expects the best, and he got it, and so did we.

Directed by Rachael Rees, this show is an almost non-stop high energy piece of theatre with a wonderful message to deliver, and Rachael made sure that we got it loud and clear. It was fast, but in the quieter moments, she also made sure that they stood out as much as the faster sections.

I did think that in the boxing ring scene, with it being done in slow motion, the wide gaps left with the thrown punches could have been reduced, for realism you understand. Apart from that, this scene was very well choreographed. I know, I'm being picky!

Musical Director is Christopher Rees, so I knew we'd have no issues at all with Chris at the helm of this eleven piece orchestra, who delivered a solid backing. There are some brilliantly catchy songs in this soundtrack; "Land Of Lola", "Sex Is In The Heel", "What A Woman Wants", "Raise You Up/Just Be" among the others that I've already mentioned.

The set is a professional one, supplied by Scenic Projects. It was like they had transported a whole factory work area on to the stage in this multi level set. Plus, you have that Milan catwalk to consider, where we saw all the cast paraded in red shiny heeled boots.

Costumes are by Triple C, and there are some really fancy pieces of thread here. Lola's white costume for her care home performance was stunning and Steffi looked incredible in it for her performance of "Hold Me In Your Heart". Plus, all of the costumes for the Angels were wonderful. Wigs were supplied by Wig Art Theatrical, and I know how painstaking these wigs are to create, but they look incredible.

On the Lighting Design is another man who you can trust to present a visually exciting presentation, Tom Mowat.

Sound Design is by Rob Kettridge, and like Tom with the lighting, you expect a classy sound design, which is exactly what we had.

There were a couple of small things that could have been tighter, but it's opening night, and probably no-one would have noticed them bar me, but you know what I'm like, I'm picky. That said, nothing could detract from this wonderful musical and it's in-built message of accepting someone for who they are; one of the simplest of messages, but one that not everyone seems to understand.

"Kinky Boots" is at the Nottingham Theatre Royal until Saturday 3 June, so strut on down and get yo'self a ticket for one of the most soulful, heart-warming and fun shows on stage.

East Midlands Theatre Review

James Jordan



It’s just over ten years since Kinky Boots the stage musical made its debut on Broadway. Described in glowing terms over the years as warm, brassy, sentimental and big-hearted, it is based on the successful 2005 film of the same name. The book is by Tony award winning actor-writer Harvey Fierstein and the music and lyrics are by the singer-songwriter Cyndi Lauper. This production under the direction of Rachael Rees at the Theatre Royal in Nottingham is by the Carlton Operatic Society, themselves no stranger to an award or two. With such impressive pedigree behind it, I am looking forward to an enjoyable evening as I slip on my own footwear of choice and head for town!

The evening’s narrative centres around the (astonishingly) true story of a Northampton shoe factory which finds itself struggling to make ends meet until it receives a makeover selling high quality ‘thigh high kinky boots’ for the use of drag queens. What’s not to love!

We first meet a young Charlie Price, superbly played here by James Breen. Price is the fourth-generation son in the family business “Price and Son”. We also meet another young boy, played equally superbly by Jacob Jacques-Phillips, who is also somewhat wrapped up with shoes, but for altogether other reasons. These two brilliant young

performers set the scene, they shine on stage, and the audience immediately understands something of the background of both characters.

Fast forward a few years and we now meet a grown-up Charlie (Mark Coffey-Bainbridge) who longs to escape the family business to start a new life in London with his fiancée Nicola (Lizzie Fenner). Coffey-Bainbridge is an accomplished performer, and plays the part of Charlie perfectly, giving just enough pathos to encourage sympathy from the audience but not too much so as to make the character schmaltzy. We genuinely feel for him when his father dies leaving the ailing family business in his less than willing hands. Determined not to let the factory employees down, Charlie is desperate to find a way to make the business succeed. Coffey-Bainbridge has a powerful voice with excellent range. His second act 'Soul of a Man' is magnificent. Fenner gives Nicola poise and elegance and plays the impatience of the character splendidly.

A chance meeting with Lola (Steffi Moore), a small town boxer turned drag queen, and her ubiquitous sextet of wittily named angels (David Page, Connor Gough, Louis Barnes-Cupit, Mannie Gregg, Mason Hart and Sam Turpin) leads to the sparking of an unlikely alliance, so when factory worker Lauren (Cathy Hyde) tells Charlie that other shoe factories are diversifying to survive, he puts two and two together and an invitation is extended to Lola to come and help him save the factory. Hyde is quite simply brilliant as besotted Lauren – especially in 'The History of Wrong Guys' which is performed with such comedic skill that the audience are in stitches. The facial expressions are something to behold!

It is the character of Lola however, who drives this show and Moore brings gentle personality and charisma to the performance. This is a sensitive portrayal of the character – we get a real sense of the insecurity of Lola and Moore captures the still moments perfectly. The power ballad "Hold Me In Your Heart" is beautifully performed. The interplay between Moore and Coffey-Bainbridge is well crafted and their rendition of 'Not My Father's Son' is very moving indeed.

Factory foreman Don (Cliff Hart) is unhappy about the new direction that the factory is taking and has some fairly brutal attitudes towards Lola. Hart has a difficult job here but imbues his character with a likeable charm even when there is a danger that he could be really quite an unsavoury person. The boxing scene in the second act is handled perfectly. Factory worker George (Bara Erhayiem) is marvellously portrayed with a strong moral compass and a twinkle in the eye.

The nine-piece orchestra under the direction of Chris Rees sound stunning and the balance between music and voices is perfect. I'm blown away by the choreography of Kristian Cunningham – all executed by a talented (and very large) ensemble working in high heels on a raked stage. Impressive!

If you are looking for a thought piece, Kinky Boots certainly explores important themes such as what it really means to be a man; the importance of being true to yourself; that you can change the world if you are prepared to change your mind. Perhaps more importantly, this show is a whole lot of fun. You should definitely go and see it – as far as Kinky Boots is concerned, there really is no business like shoe business!

Theatre and Tonic

Eliott

Mark Coffey-Bainbridge is the epitome of a professional in Carlton Operatic Society's production of Kinky Boots, currently playing for a limited time at Theatre Royal Nottingham. His presence, tone and stature carries this strong ensemble with ease, and you could almost be mistaken at times for this production being one that's been lifted from the West End and plunked into the Midlands. Alongside Coffey-Bainbridge, and in the role of Lola, is Steffi Moore. Played with enough energy to match the Angels in the production, who are divine and shine magnificently, Moore does a fine job, even in some of the more unflattering outfits which don't do any justice to the character.

With a few scene changes beyond the walls of Prince and Son's being a little too audible and distracting us away from the action in front of us put aside, this production truly relies on its ensemble casting, and a few notable mentions must be given to Laura Ellis' Pat, Helen Tunnicliff as Daisy, Poppy Cook as Jeanie, Eva Sheppard as Kim, all

of whom stood out in beaming with happiness on stage. Then there's Charlie's love interest in the show, Laura, with Cathy Hyde in the role; a senior comedic actress, you can't help but root for the character even more with Hyde's take on 'The History of Wrong Guys', where you simply cannot fault the audience's enjoyment from Hyde's expressions, with the number receiving one of the biggest applauses of the night.

Touching earlier on about Lola's Angels, you can't help but admire the sensational performers in the roles; David Page, Connor Gough, Louis Barnes-Cupit, Mannie Gregg, Sam Turpin, and Mason Hart put on a defiant display. They came with a mission to upstage everyone in their way, and do so exceedingly well, with even a little helping hand when needed with some prop disasters. You simply cannot take your eyes away from them when present, and when they reveal their top-tier outfits on the Milan stage at the climax of the production, I urge you to try not to gasp at the beauty in the costumes, and how these Angels rock their looks on stage.

As a first-time attendee to a Carlton Operatic Society performance, I personally would love to congratulate everyone involved in creating a piece of theatre on a stage that screams a polished production with a clear focus on bringing out the true talents from around the Nottingham-wide area; with Kipps - The New Half a Sixpence Musical already announced as their 2024 Spring Production, I hope to be able to make it back to Nottingham once again to see this company shine with layers of thoughtful consideration that give us, the audience, a night we'll forever remember..

Theatre Online

There's plenty afoot at the Theatre Royal this week, including 'two and a half feet of tubular irresistible sex' – the kinky red boots of the title. "Red is for sex!" exclaims Lola, the irresistible drag queen at the centre of the story, a musical version of real-life events. Carlton Operatic bring their usual magic to the stage, giving us a fun filled song and dance extravaganza packed with strong messages about promoting tolerance, fostering understanding and finding acceptance.

A 1999 BBC documentary outlined the struggles of a family-run shoe factory in Northamptonshire, who turned things around by making fetish footwear for men.

This led to a fictional version – the 2005 film Kinky Boots, which in turn inspired the Broadway stage musical, premiering in Chicago in 2012, with new music and lyrics by Cindi Lauper and a book by Harvey Fierstein.

Charlie Price has taken over the family shoe business from his deceased father, only to find it on its uppers. Pressure from his fiancée Nicola sees him determined to hot foot it to London, rather than follow in his father's footsteps, yet loyalty to the decades old business and a workforce that depends on him draws him back. A chance meeting with Lola, the glamorous night club entertainer gives him a brilliant idea: could they create a profitable niche market for steel reinforced high heeled boots, much needed footwear for drag queens? The partnership that follows sees Charlie grow in confidence, ditch a whole load of prejudices and stagger triumphantly to the catwalk in Milan. It's heart-warming stuff, with foot tapping tunes, great dance numbers and fabulous costumes, plus an entertaining story to boot.

Mark Coffey-Bainbridge plays Charlie Price with charm and effortless ease, as an ordinary chap forced to re-evaluate his life and his beliefs and find a strength he didn't know he possessed. Mark is thoroughly natural and convincing in this role and absolutely wows with his strong vocals. 'Not My Father's Son' with Lola is beautifully delivered, there's real depth of feeling in 'Charlie's Sad Soliloquy' and 'Soul of a Man', not easy songs to perform, but Mark packs them with emotion; worth seeing this show for those alone.

Charlie's fiancée, Nicola is played by Lizzie Fenner with just the right amount of brittle glamour; everything she says is perfectly logical and only a fool would disagree with the lifestyle choices she promotes… Lizzie believes in this unsympathetic character and makes her interesting and completely credible. I would like to see her in a drama, as she clearly has a talent for characterisation.

Another one who nails the character is Cathy Hyde as Lauren, the skilled factory worker who has a crush on Charlie and makes no bones about it. Cathy has great fun with the character with an earthy delivery of lines, a fabulous solo,

and using every bit of body language to convey to the audience how she is feeling. Even in the Dress Circle we could see her facial expressions and appreciate her physicality and knockabout humour. A lovely performance.

Lovely performances abound, none more so than glorious Lola, played by Steffi Moore. Again, strong physicality (the director and this cast have really worked hard on body language) alongside strength of personality which has been hard won by this character. Lola began life as 'Simon from Clacton' – who found it hard to say 'Hello' – it's only in drag that the real person emerges. She swaggers and sashays across the stage, accountable to no-one but herself, making us laugh and making us think - especially when she puts the feelings of others above her own. Plenty of passion and humour in the songs too, an entertaining portrayal of a complex character.

There is so much action on this stage: director Rachel Rees has gone for an almost filmic pace, scenes change very quickly, there's some slow motion and the skilled lighting (Tom Mowat) takes us easily from Northampton factory floor to a London bar, to a flat, to a nightclub and back again. It's a super set, a beautiful evocation of a Victorian factory façade complete with luminous stained glass windows, which slides to reveal a busy working environment. The director has kept everybody very busy indeed, plenty of machine and conveyor belt action, movement up and down the stairs to the office and loads of convincing props. Plus those boots of course, which aren't just props, they actually have to be worn!

The dance numbers by choreographer Kristian Cunningham see those boots put into action and wow, do the cast work hard, some spectacular pieces both on the factory floor and in the more glamorous surroundings of the night club. The fabulous Lola's Angels provide a lot of the choreographed movement and it's worth listing their names: if you appreciate puns you'll love them. They are Paige Turner (David Page) Ella Gance (Connor Gough) Izzy Straight (Louis Barnes-Cupit), Mannie Quinn (Mannie Gregg),Polly Amore (Mason Hart), and Uma Backhurts (Sam Turpin). What a talented bunch.

More talent in the big chorus of factory workers, lots of little vocal cameos that they make the most of and it's clear everyone on that stage is working their socks off to make this a good show. They are Pat (Laura Ellis), Hilda (Rebekah Daley), Melanie (Daniella Anderson), Marge (Hannah Cupitt), Brenda (Celine McKeown), Daisy(Helen Tunnicliff), Jeannie (Poppy Cook), Kim (Eva Sheppard), Florence (Beth Wear), Kelly (Wendy Austin-Boulton), Pete (Elliot Deakin), Trish (Claire Collishaw), Sandra (Ella Greenwood), Tanya (Laura Thurman), Eunice Cobbs (Sarah Hill), Audrey (Kellie Lucken), Bernie (Patrick McChrystal), who also plays Harry, a fellow shoe manufacturer; James Ellison plays Richard Bailey, the property developer.

The foreman of the factory workers, George, gives Bara Erhayiem a lovely accented part to get his teeth into (hard to believe I last saw him playing Pinocchio in Shrek) and he brings warmth and character conviction to the role.

Prejudice is personified in the character of Don (Cliff Hart), who despises Lola, as he has strong views on masculinity - which are challenged and changed when she proves to be a worthy opponent in a way he didn't expect. A thoroughly convincing character portrayal from Cliff. Well done also to James Breen and Jacob Jacques-Phillips who play the young Charlie and Lola and open the show with the lovely catchy song The Most Beautiful Thing in The World. Carlton Operatic must be rubbing their hands in glee that they have these talented young performers waiting in the wings for shows in the years to come. This engaging opening scene also sees Adam Collishaw as Mr Price Snr and Ray McLeod as Simon Snr.

We all know that Cindi Lauper just wants to have fun and she's certainly done that with the music and lyrics in this show, it fair bursts with melody, from the big chorus numbers to the intimacy of the heartfelt duets and soul searching solos. No wonder it won six Tony Awards, including best musical and original score for Lauper in her Broadway debut. Musical director Christopher Rees produces a lovely sound from both the cast and the nine-piece orchestra and Rob Kettridge's sound design balances it all beautifully.

Well, these boots aren't made for walking, they're made for strutting your stuff, being proud of who you are, putting your stamp on the world and marching towards progress. So don't miss them, put on a pair of comfy shoes and get down to the Theatre Royal; the show continues until Saturday, June 3rd.

NODA

Production: Kinky Boots

Date: 31st May 2023

Society: Carlton Operatic Society

Venue: Nottingham Theatre Royal

Type of Production: Musical

Director: Rachael Rees

Musical Director: Chris Rees

Choreographer: Kristian Cunningham

Written by: Book by Harvey Fierstein, Music and Lyrics Cyndi Lauper

Martin Holtom

I always look forward to the Carlton Operatic production every year and it was with some anticipation that I entered the Theatre Royal for the matinee performance of Kinky Boots and after a very warm welcome by the production team took my seat with the receptive audience and from the first bars of the *Price and Son* theme I could see, and hear, that I was in for another treat.

The orchestra was led with a great deftness of touch by Chris Rees who also brought out the best in his talented cast in all vocal aspects, both solo and ensemble numbers alike, and achieved a superb balance between pit and stage throughout. Rachael had clearly been working in detail with her cast of Factory Workers and Angels throughout rehearsals to ensure that the story was placed front and centre of the whole production with great diction, pathos, humour and sheer joy towards the conclusion. Kristian's choreography was very well judged to the cast's strengths and the set was suitably industrial and flexible being superbly lit throughout by Tom Mowat.

Kinky Boots for me is first and foremost an ensemble driven production, with the success of the show very much dependent of the believability of the whole cast in depth and here Carlton had a wealth of riches on display. Mark Coffey-Bainbridge as Charlie Price delivered one of his best performances in any show I have seen him in. He brought out the vulnerability, drive and passion for his workforce and creation of the perfect boot to the fore without any over-the-top acting or solo work. Cathy Hyde was also in great form as Lauren with her wide-eyed unexpected crush on Charlie.

Steffi Moore tackled the challenging role of Lola/Simon sympathetically and demonstrated both the vulnerability and fight at the heart of the character. Cliff Hart as Don had another of the productions hardest roles to deliver. Don can easily be played as a clichéd misogynist and Cliff judged his performance to a tee, bringing out both the hard edges and also the open mindedness of the character making him essential to every scene he was a part of. Lizzie Fenner delivered the essential role of Nicola, the money driven partner of Charlie with great poise and again avoided Cliché to bring out the three dimensions of the character.

I must also congratulate Lola's Angels – Louis Barnes-Cupid, Connor Gough, Mannie Gregg, Mason Hart, David Page and Sam Turpin. The precision of the choreography they delivered on the incredibly large set items which I'm sure they could only have seen when they arrived on the lorries in show week, was something to behold and they never once let any of these dance challenges interfere with the sheer sass and snap of their delivery in incredibly Kinky Boots.

The ensemble brought great strength in depth to the production with energy, enthusiasm and a well-rounded understanding of their characters and so all played their part in driving the narrative forward. Congratulations to Laura, Claire, Bara, Hannah, Daniella, Wendy, Adam, Poppy, Rebekah, Elliott, Ella, Sarah, Kelly, Patrick, Celine, Eva, Laura, Helen, Ray, James E, James B, Harley, Jacob and Beth.

A great all-round production with sound, lighting, costume, orchestra and performers all coming together under expert direction to deliver a very enjoyable production. Many Congratulations to all at Carlton and I look forward to Kipps in 2024

Audience Comments

“The show was amazing. We absolutely loved it.” – Hilary Booth

“Watched this today was amazing! Loved every minute of it x” – Stacey Bampton

“We came today it was fantastic me and my son absolutely loved, well done everyone xx” – Jane Louise Brewster

“You won't be disappointed. An outstanding production.⭐⭐⭐⭐⭐” – Patrick Humphreys

“Just got back from seeing this, wow it was so good and the performances were amazing. Well done to all involved 👏” – Joanne Beswick Shannon

“Wow! Well done Carlton Operatic for another amazing show! Loved it!💙❤️💚💜” – Ally Armstrong

“Absolutely amazing, loved it 😁” – Vicky Walker

“Saw it on Wednesday, absolutely fantastic from start to finish.” – Michael Parr

“We went last night , wow it was fantastic we loved every minute. You all did amazingly. Great show well done. 💪🏾💪🏾” – Dayon Kingsland

“We came to see this on wed afternoon wow it’s so brilliant loved every minute of it. First time we had seen this company perform but we will definitely coming to see them again” – Jacqueline Lowe

“You have all been incredible. Been the past 2 nights! And could watch it again. Was in tears in "not my fathers son" act. Beautiful and raw! Such talent throughout the cast! Lauren brings such humour and a natural performing ability! Charlie is a natural! Lola brings a personal and raw performance.” – George Twinnet

“Fantastic show as always. Well done” – Diane Devonshire

“Congratulations on what was a fabulous matinee performance today! We loved every minute and were completely hooked by the acting, singing, and downright quality acting by everyone..... thank you ❤️” – Sandie Taylor

“Brilliant show this evening. Thanks so much for all your hard work” – Liz Beswick

“Opening night was awesome!! You were all brilliant 😻 Enjoy the rest of the shows!!!👏❤️” – Dave Phillips

“Saw this show tonight, it was absolutely fantastic. Congratulations to everyone involved! X” – Helen Lewis

“I came from Mansfield to see the show on Saturday afternoon! It was incredible!! All the cast should be so proud! The man playing Charlie his vocals was insane!! Lola was brilliant too! The lady playing Lauren had me in stitches her facial expressions hilarious!! I've performed with Masque productions and Mansfield operatic society in the past and I know how much hard work and months of rehearsals goes into making the show! Everyone involved in your show from the lightning to costumes to all the chorus should be chuffed how successful you made it! I loved it!! 🙂” – Dawn Hills