



CARLTON
OPERATIC
SOCIETY

Shrek – The Musical – Reviews

Kev Castle

It seems like years ago that Carlton Operatic announced that they were to perform "Shrek" as their next musical venture; hold on, it was years ago, but it's now finally here and well worth the wait, I can tell you.

Shrek is a green ogre who lives in a swamp just outside the kingdom of Duloc. He finds out that the kingdom is becoming corrupt and that Lord Farquaad has plans to become the next King, but he needs to marry a Princess to be able to do this. Shrek makes a deal with Lord Farquaad to save the swamp but he has to first do something for Farquaad. Along with his loyal steed Donkey, Shrek sets off on a quest to rescue the beautiful Princess Fiona from her tower, guarded by a fire-breathing, love-sick dragon. Add a gang of fairy-tale misfits, and a biscuit with attitude and you've got an irresistible mix of adventure, laughter and romance!

And not forgetting a brilliant fun soundtrack as well. "Freak Flag", "Make A Move", "Big, Bright Beautiful World", "Story Of My Life", "I Know It's Today", "Who I'd Be", "When Words Fail" and of course the final belter "I'm A Believer".

Playing Shrek is Chris Wilson, in his first role within Carlton Operatic. I've been lucky as I've had the pleasure in seeing Chris in many productions over the years, so I know what an incredible actor he is, and playing Shrek would be a big enough task for any actor, never mind an incredible actor. The Scottish accent is perfect and unwavering, even when in song, and his timing, where certain sound effects are used, is spot on. It's been a few years since I last heard Chris singing on stage, and his vocals are as strong as I ever remembered them to be.

Mark Coffey-Bainbridge plays Shrek's sidekick, Donkey. Another actor I've known for a few years and one who always looks very at ease on stage. This role is no different. Forget Eddie Murphy because this portrayal of Donkey is super-cool, sealed by the 70's soul pastiche song "Make A Move" with backing vocals by The Three Blind Mice (Bethany Wear, Emily Hope-Wilkins and Rebecca Wilson). Donkey won the hearts of many of the youngsters in the audience tonight, with one exclaiming that she loved Donkey, well I think it was a youngster anyway.

The pairing of Chris and Mark sealed the success of this show, even though the whole cast could not have been assembled better or performed as a group more perfectly. A tribute to the complete professionalism of the actors involved with Carlton Operatic.

Charlotte E Barrington plays Princess Fiona beautifully. Her blend of comedy, despair at never finding her one true love and that voice she owns is just wonderful to experience. And she also manages to pull some wonderful faces into the bargain.

Playing the young Princess Fiona were Isabelle Griffin and Emily Holder, who blended well in the three way "I Know It's Today".

One role that is sure to bring an actor, quite literally to their knees, is that of Lord Farquaad and this part is played by Graham Ward. You really can believe that this character is only tiny because of that wonderful set of costumes he has to wear, as well as the talent for acting and moving convincingly on your knees. I also expect that singing while in the kneeling position requires extra vocal requirements, which Graham certainly pulled off.

Laura Ellis is playing Gingy, the opinionated Ginger Biscuit. This requires, not only puppetry but also a certain vocal technique, which I won't spoil by telling you; go and see what I mean.

Ella Greenwood is playing the Dragon, well the voice of the dragon, and what a voice. Ella could be mistaken for any professional singer around today with the power, tone and control of her voice. The hairs on my arm stood to applaud her mid song. I could listen to that voice all night.

The Dragon herself was engineered by Daniella Anderson, Cliff Hart, Georgia Hodgett-Young and Amy Rogers-Gee. When you think that these four only had since Sunday to master this puppetry for the Dragon, you appreciate how hard they worked as a quartet.

Playing Pinocchio is Carlton Operatic first timer Bara Erhayiem. In fact, this is his first time performing on a stage and singing in front of people EVER!! Now I thought that this fact had been included because he was playing Pinocchio, you know the one whose nose grew when he told a lie, but NO! I checked out the facts afterwards and this really is his debut anywhere! To look that at ease on stage, perform, dance and sing on a stage like the Nottingham Theatre Royal, and look as comfortable as his fellow actors, would raise doubts from anyone who gets to view many productions. It seems that Bara is made for the stage and I, for one, can't wait to see what he does next.

This really is a massive production and I can't really mention every actor in the programme, because there are absolutely loads. What I can say is that I've seen professional productions of "Shrek" that I have enjoyed and they stand aside this production, such is the professionalism of Carlton Operatic's presentation.

The sound tonight was perfectly pitched, not too loud and not too low, perfect. I could hear every word of the singers over the wonderful quality and sound balance of the fifteen-piece orchestra, under the Musical Director, Christopher Rees.

Amanda Hall directed the show, assisted by Cassie Hall, and let's face it, just knowing that Amanda has her name anywhere on a show of this size means that you are guaranteed quality and class, which is what you get with "Shrek".

There is such a lot of choreography in a show this size so Abby Wells had her lot cut out for her, but once again she rose to the challenge and pulled it off with the utmost aplomb! Loved the tap dancing rats.

The Lighting is magical in creating atmosphere and the lighting magician is Tom Mowat. Need I say more? Perfection!

Rob Kettridge is the man behind the sound design, and is another name that you recognise to be one of the top in his class, so seeing Rob's name on the programme also guaranteed excellent sound results. I was not disappointed.

The set, which was the standard of any professional touring production was provided by Scenic Projects.

The make-up and wigs were incredible, with the prosthetics supplied externally by a theatrical supplier by the name of Becdoesshrek.

The costumes were, as you would imagine, given all of these various characters in the story just amazing. There was one costume for one of the guards that could have had Lord Farquaad's eye out if he had been a bit closer. I know that that particular part of the costume is called a "cod-piece" but there was something rather fishy about the size of it!

As I said earlier, this production would stand side by side with any professional production touring the theatres, and that is down to every single cast member and every single member of the production team. It is a massive show and deserves to be sold out every night it is on this week.

I really wish I could give a name check to absolutely everyone involved, but anyone who knows me, know that I have a massive respect for everyone behind the scenes on shows, big or small, and that everyone plays a part in the success of a show, no matter what role on or off stage. Carlton Operatic Society have been around for over 100 years now and that is because of the people involved, and their group is as strong as it has ever been, and this show proves that strength.

If you can only afford to see one musical this month, make it "Shrek".

Carlton Operatic are fundraising throughout this production for Footprints Conductive Education Centre, which empower families with disabled children.

"Shrek The Musical" is at the Nottingham Theatre Royal until Saturday 7 April.

East Midlands Theatre Review

Cathy Robinson



"I thought love was only true in fairytales..." At least I did before watching Carlton Operatic Society's Shrek The Musical at Nottingham's Theatre Royal. Now I know that love happens in subverted fairytales between two ogres, a donkey and a dragon and also in Shrek The Musical audiences because I, along with my fellow theatre goers, love this show.

Originally advertised as Carlton Operatic's 2020 performance, it's been in the offing for some time. Carlton Operatic has been unable to perform since 2019, and what a comeback to the Theatre Royal stage! Shrek The Musical tells the tale of the loveable, Scottish Ogre, Shrek, who lives in a swamp...that is until Lord Farquaad decides that all the other fairytale creatures will be moving in. To save his swamp, Shrek sets off an adventure to rescue the princess, but finds unexpected friendship and love along the way. It is to be assumed that the majority of the audience will know, or at least be familiar with the 2001 Dreamworks origin movie, and with something so well known, it is difficult not to make comparisons, but trust me, this adaptation stands side by side with the original and anyone attending will not be disappointed.

With a cast of over 30 (and a word limit), it is nigh on impossible to mention every member of the excellent amateur (really? Are they amateur? It's very difficult to believe) cast, but we'll start with Pinocchio (Bara Erhayiem) who takes the lead role with the fairytale ensemble. Erhayiem emulates the voice of Pinocchio from the movie exceptionally well, and wins the hearts of the audiences immediately. His growing nose brings some laughs, and every time he enters the stage, he brings a lightness. Erhayiem is an extremely funny comic actor, who is able to bring some warmth and tenderness when required.

Keeping with the ensemble for a little while, Laura Ellis as Gingy is absolutely spot on. Gingy has attitude and Ellis portrays this really well whilst at the same time being the puppeteer for the character. Again, she emulates the voice of the well-known character much to the amusement of the audience. Ellis, alongside other cast members, Bobbie Gordon, Sian Hooton, Georgia Hodgett-Young, Sarah Millington, Sam Turpin, Bethany Wear, Helen Taylor-White, Emily Hope-Wilkins and Daniella Anderson (alongside Princess Fiona and the Pied Piper played by David Birt) also give the audience the pleasure of a thoroughly enjoyable tap interlude which included a partially raised curtain and rats on their shoes. Brilliant!

Ella Greenwood gives us the voice of Dragon, and wow what a voice. During her main song, "Forever" my companion leaned in and stated that this must be a recording. No one can sing like that...but she is proved wrong in the bows as we meet Dragon's human form and she belts out her solo. Anderson has a crisp, beautiful tone to her voice – it's just a shame it wasn't showcased more, but like the word limit on this review, performances have a time limit! Just a side note regarding the four cast members who took on the puppeteering role for Dragon (Danielle Greenwood, Cliff Hart, Georgia Hodgett-Young and Amy Rogers-Gee) – this was an excellent effort, especially given the limited time they had to practice. Special mention goes to the cast member who was working Dragon's mouth (I believe it was Rogers-Gee but I may be wrong about this) – that was some spot on timing. We do notice these little details.

And speaking of little details, Lord Farquaad (Graham Ward) made my cheeks ache with laughter! From his first entrance, he plays up to the audience in a camp and pantomime-esque portrayal that I just adore. Ward spends the majority of the show on his knees which is a feat in itself, but to dance and sing on one's knees also is excellent

commitment. The way Ward adjusts his own body to showcase the movement of Lord Farquaad's minute stature is hilarious, complete with lifts, leaps and even dismounting a plastic horse. Absolutely hilarious.

In her first Principal role with Carlton Operatic, Charlotte Barrington plays Princess Fiona. With a beautiful singing voice, fabulous tap, wonderful comic timing, and a vulnerability that even shines through her green make up, she is perfectly cast in this role. The harmony between Barrington and her younger selves (Isabelle Griffin and Emily Holder) in "I know it's today" is lovely and all give heartfelt performances. Barrington is an adaptable actress and goes from classic fairytale princess to sarcastic independence in a heartbeat. Barrington has this character down to a tee.

Donkey (Mark Coffey-Bainbridge) is sure to be a crowd pleaser and he makes Donkey his own character. Rather than a carbon copy of Eddie Murphy's Donkey, Coffey-Bainbridge's Donkey is less in your face, more sarcastic and yet retains all of the charm, hope and sarcasm audiences love about him. The eye is often drawn to Donkey to see his reactions to events on the stage, and he never disappoints. A particular highlight is the song "Make a Move" complete with a sexy bassline and sunglasses and the backing of the Three Blind Mice (Bethany Wear, Emily Hope-Wilkins and Rebecca Wilson) who are definitely dressed the part in their Supremes-like golden dresses. Coffey-Bainbridge has excellent interplay with Shrek (Chris Wilson) and while their relationship is often one of bickering, one of my favourite parts is the moment where Shrek helps Donkey over the bridge. It's an unexpected moment of tenderness between these two characters and caused audible "aawws" from the audience.

Playing Shrek, Wilson has his work cut out for him. He is a beloved character who was brought to life by the talented Mike Myers – it is a difficult role to take on but Wilson absolutely does it justice. He gives us a slightly softer Shrek (with a ferocious roar) but with a real grumpiness. Wilson commands the stage with ease and has a belter of a voice. "Who I'd be" alongside Barrington and Coffey-Bainbridge is particularly wonderful with our ogre Shrek explaining that he'd be a hero. Wilson gives a nuanced performance as he tells us that ogres have layers – Wilson shows us anger, determination, the breaking of barriers, hope and despair, all whilst wearing a green mask. The love story between Shrek and Fiona is completely believable and they are very sweet together, even when trying to outdo each other in "I think I Got You Beat". The repeated jokes about passing gas never get old (and are particularly enjoyed by the younger members of the audience) and only intensify as our fairytale princess joins in...or should that be farty-tale princess...?

Sound design by Rob Kettridge is fantastic and real compliments the light-hearted feel of the production. The orchestra were absolutely fantastic under the direction of Chris Rees, who gave an enthusiastic performance of his own. Sitting in the dress circle I was able to look down into the pit, and that was one busy orchestra – the sound balance was perfect and the orchestra lifted the performance to new heights. The choreography by Abby Wells is simple yet effective and the enthusiasm of the cast in the bigger dance scenes was joyous to watch. This is a company who just love what they do, and I bet they are elated to be back on the stage after such a long time. My final words of praise go to Amanda Hall who directed this production. It's a big show, with some big well-known characters – it's probably a bit of a risk, but Hall delivers a superb production bringing every element together to entertain and enthral audiences of all ages. Bravo!

As an amateur performer myself, I always enjoy watching amateur productions and feel an immense pride at what we, as a community of performers, can achieve alongside our real world jobs and lives. Amateur performers are not paid, except in applause and the camaraderie backstage. We do it because we love it...and this cast certainly do.

"Shrek The Musical" will be letting it's Freak Flag Fly until Saturday 7 May. If you haven't already got your ticket, please do. Not only will you be supporting local theatre, but you are guaranteed to have a Shrek-cellent time.

Impact Nottingham

Isabelle Hunter



Carlton Operatic Society's production of Shrek The Musical is an all-singing, all-dancing comedy adaptation from Dreamwork's Shrek. Nottingham Theatre Royal was buzzing with excitement before the spectacular show, and it certainly did not disappoint. Izzy Hunter reviews.

Having seen the West End production nearly 10 years ago, I entered the theatre with some expectations about how the night would pan out, but I was blown away by the professionalism of Carlton Operatic Society. The similarities between the West End and Broadway production (as seen on Netflix) struck me, particularly the set (Scenic Projects) and costume design (Jules Sheppard). However, what I loved, was being able to view the production from an adult's perspective.

This musical is clearly a family show, showcasing hilarious songs between Shrek (Chris Wilson) and Fiona (Charlotte Barrington), with jokes aimed at a younger audience, but there were smaller details that only the adults would notice. The references back to other musical theatre productions sparked my inner theatre-kid, especially during Freak Flag, when a flag was waved behind the cast featuring Pinocchio as Cosette from Les Misérables. Other references included Lord Farquaad (Graham Ward) singing Wicked during What's Up, Duloc?

On the topic of Ward's portrayal of Lord Farquaad, he executed each line perfectly that had a slick comedic timing, leaving the audience in fits of laughter. The running joke about Farquaad's height was hilarious, particularly when Ward stood up to 'jump' across the stage. Furthermore, Bara Erhayiem as Pinocchio stood out to me, as his vocals and tone of voice matched the energy of Pinocchio from the original productions incredibly.

The set design and lighting kept the performance alive, with surprises around every corner. A memorable moment was the Dragon's (Ella Greenwood) song; pink lighting flooded the stage, reflecting her hot pink scales and fluttering eyelashes. Greenwood's vocals for the Dragon were astonishing during Forever; the relationship between Donkey (Mark Coffey-Bainbridge), and Dragon translated from screen to stage very well. Sparks (literally) flew as pyrotechnics ended the song on a bang, lighting up the stage and crowd alike.

Finally, of course we had our stars of the show, Shrek and Fiona. Charlotte Barrington's depiction of Fiona was sassy and independent, and a moment that particularly stood out to me was the tap dance sequence with the Pied Piper (David Birt) and the rats. As a former tap dancer, I thoroughly enjoyed the ode to musical theatre through the ages in this Broadway inspired scene, and felt like it fit the sense of the production very well, without breaking up the scenes. And of course, Chris Wilson as Shrek himself offered a very engaging performance throughout, with strong vocals that carried the show. Who I'd Be before the interval, was a particularly heartfelt moment for his character, leaving us with a beautiful blend of voices from Wilson, Barrington, and Coffey-Bainbridge.

What I took away from this performance was just how much fun the cast were having onstage. It's clear the show meant a lot to them, and that translated enormously towards to the audience. By the end, we were all up and dancing to the classic I'm a Believer, as the performance finished on the well-known happy ending. Overall, Shrek The Musical was a brilliantly entertaining production that left me crying with laughter, enjoyable for all ages. I would highly recommend seeing this performance at the Nottingham Theatre Royal for a great night out!

Showtime

'impressive', 'it's slick, it's polished, it's grand' 'very well done' - [URN / Showtime - Spotlight On... Shrek The Musical \(Carlton Operatic Society\) \(audioboom.com\)](#)

Theatre Online

Pre-Show

Good evening and welcome to the Theatre Royal in Nottingham for the opening gala performance of Shrek the Musical from Carlton Operatic Society. It's is great to be here to see this production that has been delayed by two years by the pandemic.

This is based on the 2001 Film Shrek along with elements of its sequels: Shrek 2 and Shrek Forever. The original Broadway production opened in December 2008 and closed after a run of over 12 months. There was a re-vamped London production from June 2011 to February 2013.

This production Follows on from their critically acclaimed productions of Top Hat and Mack & Mabel. As this is their centenary year this production will be particularly important. Carlton is an award winning company.

The cast will be led by Chris Wilson as Shrek, Mark Coffey-Bainbridge as Donkey, Graham Ward as Lord Farquaad, and Charlotte Barrington as Fiona.

The production is directed by Amanda Hall with choreography by Abby Wells and musical direction by Chris Rees. Cassie Hall is Assistant Director, Vicky Johnson is Stage Manager, and Nigel Newton is Deputy Stage Manager.

There is much more about the history of this group dating back to 1921/22 on their website at <https://www.carltonoperatic.com>

Time to take our seats for tonight's performance. More later.

Post Show

That's it from the Theatre Royal and Shrek the Musical.

It was a fabulous show in all respects with great performances, fabulous costumes and set, excellent sound and lighting and outstanding stage management. This was a professional production in every way from Carlton Operatic which I predict will easily win more awards.

This is certainly one not to miss and is suitable for children and adults of all ages!

I really enjoyed it and the sustained ovation at the end following a fabulous finale was so well deserved. More about this wonderful production in due course.

The show continues until Saturday

Full Review

Shrek, The Musical; Carlton Operatic Society, Theatre Royal, Nottingham, May 3rd, 2022

I must admit to having a sneaky appreciation of fantasy and fairy tales, in my opinion they're certainly not just for children. After all, who doesn't like a bit of escapism and the chance to enter a magical world where anything is possible (including talking donkeys) and good always triumphs over evil? Shrek has all this and more: loads of cleverly worded adult humour, knockabout japes for the kids, wonderfully colourful characters and big song and dance numbers that have a magic all of their own. But it takes a hugely talented cast, plus expert direction, musical prowess and imaginative choreography to pull it off, and Carlton Operatic have all that in bucketloads. It's no exaggeration to say that this production is of professional quality – it is honestly that good. It's a huge spectacle from start to finish and an absolute joy to watch.

Visually it is stunning – there has been no expense spared to recreate the fairy story setting, the costumes are sumptuous and the props gloriously effective. The crowd of fairy tale folk that people the stage are beautifully realised: including the Three Little Pigs, The Three Bears, Gingerbread Man, Peter Pan and Pinocchio - who is so engagingly played by Bara Erhayiem. Like all the members of this cast he has great physical characterisation and vocal delivery, it can't be easy to maintain a puppety falsetto voice in an American accent, while operating a long nose, but he absolutely nails it.

None of these characters are easy to play, some requiring prosthetics and heavy make-up and in the case of Lord Farquaad, played by Graham Ward, it's brought him to his knees... A fabulous villain who owns the stage, managing the challenging physical delivery of the character with ease and relishing the pantomime evil and some delightful one liners, a great characterisation.

The other leads are all fabulous and were so appreciated by the audience tonight, many of them children, who were obviously familiar with the story and had high expectations, which I can confidently say were more than met. The delightful wise cracking Donkey, played by Mark Coffey-Bainbridge was a huge favourite – I heard a child behind me say, towards the end of the show, 'He's wonderful' and I completely agree. A highly energetic performance, with slick rapid fire vocal delivery and simply very fine acting, make the character irresistible and thoroughly engaging. Like all the lines and song lyrics, adults need to listen very carefully, so they don't miss the wonderful word play and double entendres that litter this libretto. That's not to say they won't enjoy the physical fun and some hilarious toilet humour - that will appeal to many of all ages.

Shrek is a big character in all senses of the word, an uncompromising ogre, who wants to be left in peace in his swamp, away from the disapproval of the world. Chris Wilson gives such a powerful performance, keeping the hard edge of the character while making the most of the wonderfully dry lines he is given and getting every bit of emotion out of the songs. He has a lovely voice, and a vocal highlight is the hilarious yet moving 'When Words Fail', which is beautifully delivered.

It's a pleasure to see Princess Fiona as she grows up, bemoaning her fate stuck in a tower guarded by a dragon, for thousands of days, with only books for company. The charming 'I Know It's Today', sung by her along with her younger selves (performed so well by Isabelle Griffin and Emily Holder) is charming. Less charming is the wonderfully feisty adult Fiona, played with enormous gusto and fun by Charlotte Barrington. She knows her own mind and might want a fairy-tale ending, but isn't prepared to be ladylike along the way. Charlotte has the physical demeanour of this character exactly right and has a fantastic voice with a lovely tone: all her solos are a joy. There's tremendous chemistry between Shrek, Fiona and Donkey, they're having a ball on the stage; it's infectious, it's compelling and it's great entertainment.

The whole cast song and dance numbers are spectacular with some fabulous choreography, shades of Busby Berkeley even, and some accomplished tap dancing. There are too many lovely cameos to mention them all, but there is some very clever prop work and some impressive vocal pieces - which show off the broad range of talent in this company. The skilful puppetry with the dragon provides a stunning visual highlight which is made even better by the astonishing vocals by Ella Greenwood - can this dragon sing!

Huge congratulations to the Director, Amanda Hall whose renowned pantomime work and other illustrious projects in the past must have informed this production and helped to give it such a glittering edge. Assistant director is Cassie Hall, choreography is by Abby Wells, the Musical Director is Chris Rees, Stage Management by Vicky Johnson and Nigel Newton, Lighting by Tom Mowat and Sound by Rob Kettridge. A great team effort!

This is a lavish piece with an enormously talented cast and the highest of production values, that is doing the Theatre Royal proud. I urge you to go and see it, if you love theatre, are uplifted by fabulous acting, singing and dancing, or simply want a fun night out with the family; this has it all.

NODA

Company: Carlton Operatic Society

Production: Shrek – The Musical

Director: Amanda Hall

Musical Director: Chris Rees

Choreographer: Abby Wells

Venue: Nottingham Theatre Royal

Date: 3 May 2022

Although now established as a firm favourite on the Community Theatre circuit this is my first experience of Shrek the Musical and thanks to the talent, enthusiasm and sheer professionalism of the Carlton production team and cast

this production is now very much my favourite post Covid show, and also the most complete show I have seen from Carlton in my 7 years of being a Noda representative.

As always the heart of the Carlton production was the musicality of the cast. Chris Rees had done a fantastic job coaching his talented ensemble cast of Villagers, Fairytale Creatures, Guards, Knights and Principals so their vocal work was crystal clear in diction and intonation. The Choreography of the show, thanks to Abby Wells, was amazing, from the Duloc Dancers to the Knights, Rat Tappers and Dragon Puppeteers. This coupled with the cast's acting skills developed to perfection by Amanda and Cassie Hall, resulted in a full cast who were: at ease with their roles; were all "in the moment" in terms of their actions, reactions and interactions, making the whole cast very much at ease in the impressive staging of the Theatre Royal. In other words – the whole cast were at home in the Professional Theatre and the audience would be hard pressed to tell this production apart from a touring professional group on top form.

For anyone familiar with the Shrek the Movie, at the heart of the show are Shrek, Donkey Fiona and Lord Farquaad and here the Carlton team had managed to select the perfect quartet. Chris Wilson, Mark Coffey-Bainbridge, Charlotte Barrington and Graham Ward together and individually knocked their performance socks off pulling for each other, delivering nuanced dialogue that pinged between them in their many metaphorical jousts and each delivered three dimensional characterisations that captivated their audience.

The 4 principals may be key to driving the narrative but the heart and soul of the production is completed by the strength in depth that the Carlton team brought in all the supporting characters and Dragon puppeteers. There are too many names to mention, all brought their A game and it was the great depth of talent, energy and precision that took the production to the Next Level.

Moving to the technical team, the set changes throughout the production were delivered at pace and ensured the action continued without pause or interruption. The Sound balance was perfect throughout the night ensuring that the diction of the cast always carried above the talented orchestra. Chris Rees and his Orchestra provided a superb soundscape throughout and judged the pacing of the songs expertly. The lighting design by Tom Mowat was some of the best I have seen at the Theatre Royal in any production and the Dragon Choreography was expertly delivered making the Dragon seem like just another human cast member. Costuming, prosthetics and props all helped to complete the show at the same high standard as the acting, singing and choreography.

So – bravo Carlton! This was very much a tour de force and one that you should all be very proud of.

I look forward to Kinky Boots next year..

Martin Holtom

Audience Comments

"Saw Shrek last night. I was totally blown away! Seen Shrek on its original run in London twice. Love theatre and have seen many many shows in London and other places. This production was as good as any professional show I've ever seen. If not better than some!! Fabulous! Well done!" – Julia Tarry

"I was at the theatre this afternoon. What an amazing show, so many talented actors and musicians and stunning staging. Can't recommend it enough. Come and see it while there are tickets available." – Julie Beeken

"It was absolutely amazing , was supposed to go last year June but got cancelled due to covid but honestly it was 100% worth the wait♥" – Lydia Blyth

"Watched this last night . Was brilliant and so funny , all the cast were amazing" – Susan Wylie

"I have been to this show this afternoon, it was great, What talent this company have they are fantastic such a shame not more folk were there. Come on people it is a wonderful show." – Pamela Farrell

"Had an amazing time! I absolutely loved it! Thank you for an amazing show♥" – Mya Mercer

“Brilliant show ❤️” – Geraldine Mcelhone

“Was [a] great show” – Dan Dan

“Amazing performances, extremely funny, and the quality of the singing - wow! Loved every minute and wish I could watch it again. Can’t thank Carlton Operatic enough for a brilliant afternoon. 🙌🙌🙌” – Nick Gray

“Amazing xxx 💖” – Christine Boothe

“Fab show! Loved it! ❤️” – Emma Griffin

“Fantastic show. Awesome talent. Well done everyone! ❤️” – Ally Armstrong

“Absolutely fabulous!!!! Well done all xx” – Tracy Hooton

“Wonderful performance 🙌” – John Scaysbrook

“Fantastic show. Well done everyone, brilliant performance and exceptional high standard x” – Nicola Cutts

“What a brilliant production we all loved it, 2 year wait but we’ll worth it as both of my children got to enjoy it 😊😊” – Katie O’Mahoney

“It was absolutely fantastic 🙌 well done everyone!!!!” – Zoe Dolman

“It was fantastic. My little boy said it was the best show he's ever seen and he's seen lots of west end shows. The whole casts vocals were superb. A fabulous production.” – Katie Louise Bowler

“Oh my goodness, saw this last night (Wednesday) is was fabulous, SO good! Fantastic performance, see it if you can, highly recommended!” – Sally Platts

“Came tonight (Wednesday 4th) absolutely brilliant show. Well worth the 2 year wait.” – Lesley Denton

“Saw this tonight, it was amazing. Well done to all involved in the show. Support local theatre and local talent! Buy tickets!” – Charlotte Don

“Fantastic. Such talent, such entertainment, hilarious. Loved it! Best I've seen in a long time x” – Celia Davies

“Saw it on opening night. A few hitches but otherwise a great show. Shrek is definitely a perfect casting.” – Marianne Anderson

“Great production” – Alison Walker

“I loved this. Such talented people. 🙌🙌🙌🙌” – Diane Conners

“It was amazing.” – Claire McNuff

“This was EXCELLENT!!!! I haven't laughed so hard in a very long time!!!!” – Michael Louw

“Excellent production. Donkey is such fun and the king is hilarious.” – Sara Weatherby

“Can’t wait to watch the next production Shrek was amazing x” – Dawn Meakin

“Can’t wait for your next show, ‘Shrek’ was my first Carlton Operatic show and definitely won’t be my last !!! Amazing !!!” – Bethany Faith Colegate

“Saw the show this afternoon. Absolutely amazing! It’s was my children’s first full length show and at the interval, my youngest wanted it to just carry on without a break! Well done to all involved for all your hard work and amazing performances. It was just brilliant! Enjoy the final show! 😊” – Stephanie Metson Scott

“A brilliant show! Well done 🙌” – Scooby Lou

“We came today, it was a fabulous show. Well done to everyone 🍷🍷🍷” – Julie Gilson

“Was there today. Brilliant show” – Diane Devonshire

“Brilliant show, definitely worth watching” – Helen Webster