



THE QUEANBEYAN PLAYERS

*present*

# SALAD Days



Book and Lyrics by  
Dorothy Reynolds and Julian Slade

Music by  
Julian Slade

By arrangement with Samuel French & Co.

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**The**

**progressive**

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# SALAD DAYS

## PRODUCER'S NOTE . . .

With "Salad Days" the Players are making their first break away from G. & S. and they have found it an interesting experience.

The freshness and simplicity of "Salad Days" makes it the type of show that is a delight for an amateur cast and I'm sure will keep it alive and popular in the hearts of audiences for a long time to come.

I have been particularly impressed by the enthusiasm and co-operativeness of the cast in general; this, of course, makes a Producer's task much easier.

Special thanks must be made to Rodney Johnston, accompanist, and Peter Dark. Rodney for his unflinching cheerfulness and willingness to comply with any rehearsal schedule and Peter for his endless patience in his role of "acting caretaker" for the hall during rehearsals.

Thanks must also go to Rosemary, our cheery conductor; Zac, our vigorous choreographer, and Morag, our acquisitive props lady.

My only wish now is that you, the audience, will enjoy this show as much as, if not more than, our past productions.

FRAN BOSLY



*The Queanbeyan Leagues' Club extends its best wishes to the Queanbeyan Players for a successful season of "Salad Days."*

MEMBERS AND THEIR GUESTS ARE WELCOME TO ENJOY THE CLUB'S FACILITIES AFTER THE SHOWS

**QUEANBEYAN LEAGUES' CLUB**

164 MONARO STREET, QUEANBEYAN — PHONE 97-2511

# "SALAD DAYS" — THE STORY

"Salad Days" is a musical comedy with an engaging idea. In a London park a mysterious tramp presides over an itinerant piano that has magical powers. Anybody whom the tramp selects can play it rapturously well; anybody who hears it immediately starts dancing. Timothy and Jane, the two young people to whom the tramp entrusts the piano for the first month fall in love, and Nigel and Fiona, who take it over for the next month, will surely follow the same course. The piano in the end brings happiness to every one.

## Act One

"Salad Days" begins as Timothy and Jane graduate from university; as they are left standing alone on the stage they both realise that in breaking these ties they have reached a turning point in their lives.

Meanwhile, Timothy's parents have plans for him — he should be industrious and find himself something to do, perhaps with the help of his numerous Uncles, all successful except for the mysterious fifth Uncle whom the family never mentions.

Later Timothy and Jane meet again, as they arranged to do, and everything seems to happen at once. Timothy (with a little prompting) proposes to Jane, who accepts; the tramp arrives with Minnie, his piano, and Timothy suddenly finds he has a job after all.

At the beauty parlour, however, Lady Raeburn, Jane's mother, is going simply middle aged with worry — what is the change that has come over Jane?

Timothy and Jane wheel Minnie into the Park and meet an unexpected helper in the form of Troppo. Together they try out the piano, with far reaching consequences.

Already the effects of the piano are starting to spread — even to the office of Timothy's Uncle Clam, who is shocked to find that his attache, Fosdyke, has actually been dancing in the park! Timothy arrives, and Uncle Clam impresses on him the importance of secrecy in the diplomatic service.

At the same time Constable Boot returns, breathless, to report the goings on in the park to his Inspector — whose reaction isn't quite what Boot had expected.

But if the Inspector likes the idea of dancing in the park, Augustine Williams, the Minister of Pleasure and Pastime and another of Timothy's Uncles, certainly doesn't, and has taken action. Jane meets Nigel Danvers, one of her mother's "eligible young men," and decides to

let him into the secret of the piano. The first act ends as the park again fills with people dancing to the piano's magic — no matter what Augustine Williams might have said!

## Act Two

The Manager welcomes us to The Cleopatra, a night club where Augustine Williams comes to see Asphynxia, his own private pleasure and pastime! Jane, Fiona and Nigel are also there to plot against the Minister, but their plans fail.

Afterwards they meet Timothy, and Jane tells Nigel that she and Timothy are secretly married and, more than that, have fallen in love. To cap it all, Nigel finds that with a little help even he can sing along with the others.

Suddenly disaster strikes. Augustine Williams and Constable Boot discover Tim, Jane, Fiona, Nigel and Troppo with the piano. Only through Troppo's quick thinking is Minnie saved, but soon it seems that everyone is looking for her.

In fact, Timothy finds out from Troppo that Minnie really is lost!

They dash into Gusset Creations' fashion parade to tell Jane, Fiona and Nigel that Minnie is missing, adding the final disaster to Ambrose's already ruined showing.

Jane meets the tramp again and finds he already knows that the piano is missing. He isn't angry, and Jane suddenly realises how happy a month it has been.

They still need to find Minnie though, and help arrives for Jane and Timothy in the form of a flying saucer piloted by Uncle Zed, another of Timothy's Uncles.

Meanwhile the tramp helps Fiona and Nigel as they, too, search for Minnie.

Timothy's mother and Lady Raeburn meet and become friends, although they still don't know that Timothy and Jane are married.

Everybody meets in the park for the final time, the piano is found and all are affected by its magic, even Constable Boot and Augustine Williams. Timothy and Jane announce that they are married, and Timothy discovers the identity of his final Uncle — it is none other than the tramp, Uncle Barnabus, the black sheep of the family.

So, a happy ending — and remember, don't look back!

— PETER DARK

# MUSICAL NUMBERS

## PART 1

- |  |   |
|--|---|
| 1. Chorus <i>"The Things That Are Done By a Don"</i> | Timothy, Jane and Dons                      |
| 2. Duet <i>"We Said We Wouldn't Look Back"</i>       | Jane and Timothy                            |
| 3. Concerted <i>"Find Yourself Something to Do"</i>  | Mother, Father, Aunt Prue and Timothy       |
| 4. Song <i>"I Sit in the Sun"</i>                    | Jane  |
| 5. Song and Dance <i>"Oh Look at Me"</i>             | Jane and Timothy                            |
| 6. Reprise   | Jane  |
| 7. Bishop's Dance                                    | Jane, Timothy and Bishop                    |
| 8. Reprise <i>"Oh Look at Me"</i>                    | Rowena, Fosdyke, Bishop, Jane, Troppo, Boot |
| 9. Trio and Dance <i>"Hush-hush"</i>                 | Uncle Clam, Fosdyke and Timothy             |
| 10. Dance, Song and Chorus <i>"Out of Breath"</i>    | Timothy, Troppo and Passers By              |

## PART 2

- |  |  |
|--|--|
| 11. Song and Dance <i>"Cleopatra"</i>              | Manager  |
| 12. Reprise  | Fiona  |
| 13. Song <i>"Sand in My Eyes"</i>                  | Asphynxia  |
| 14. Trio <i>"It's Easy to Sing"</i>                | Jane, Timothy and Nigel                                  |
| 15. Reprise  | Jane, Fiona and Nigel                                    |
| 16. Concerted <i>"We're Looking for a Piano"</i>   | Jane, Fiona, Timothy, Nigel, Boot, Gus, Pressmen, Chorus |
| 17. Song <i>"The Time of My Life"</i>              | Jane   |
| 18. Trio <i>"The Saucer Song"</i>                  | Jane, Timothy and Uncle Zed                              |
| 19. Duet <i>"We Don't Understand our Children"</i> | Jane's Mother, Timothy's Mother                          |
| 20. Reprise <i>"Oh Look at Me"</i>                 | Ensemble   |
| 21. Finale <i>"We Said We Wouldn't Look Back"</i>  | Jane and Timothy   |

# CREDITS

ASSISTANT PRODUCER	Garry Walbrook	PROGRAM	John Johnston
BUSINESS MANAGER	Kerry Chown	PROMPT	Kerry Chown
CHOREOGRAPHY	Zac Zachar	PROPERTIES	Bobbie Robinson
	Fran Bosly	PUBLICITY	Morag Godfrey
COSTUME DESIGN	Norma Roach	SET CONSTRUCTION	Peter Dark
FRONT OF HOUSE	Trevor Roach		Tom Bosman
GIRL FRIDAY	Barbara Duvall	SET DESIGN	Dan Eaton
LIGHTING ADVISER	Len Fisher		Mick Swain
LIGHTING	Greg Toone	STAGE MANAGER	Greg Robinson
LIGHTING ASSTS.	John Davies	WARDROBE ASSTS.	Tom Bosman
	Lou Gifford		Moya Ewin
MAKE-UP	Peter McIntyre		Peter Woods
	Tim Snedden		Carla Balzanelli
PHOTOGRAPHS	Cathy Warne	WARDROBE MISTRESS	Averil Cook
			Mrs A. Lavella
			Pam Snedden
			Norma Roach

# THE CAST

*(In order of appearance)*

THE TRAMP  
JANE  
TIMOTHY  
TIMOTHY'S MOTHER  
TIMOTHY'S FATHER  
AUNT PRUE  
LADY RAEBURN  
HELOISE  
ASSISTANT  
MANICURIST  
P.C. BOOT  
ROWENA  
THE BISHOP  
TROPPO  
FOSDYKE  
SIR CLAMSBY WILLIAMS  
INSPECTOR  
NIGEL  
MANAGER  
FIONA  
TOM SMITH  
WAITRESS  
SLAVE  
ARMS DANCERS  
  
AUGUSTINE WILLIAMS  
ASPHYNXIA  
PRESSMEN  
  
LADIES  
  
AMBROSE  
MARGUERITE  
ANTHEA  
ELECTRODE  
UNCLE ZED

Tony Vaile  
Jackie McLoughlin  
Les Cook  
Marcia Stephenson  
Peter Dark  
Barbara Greer  
Norma Roach  
Diana Antanaitis  
Sue Jarvis  
Carolyn Frame  
Robert Taylor  
Rosemary Coombs  
Peter Jarvis  
Neil Roach  
Geoff McCubbin  
John Johnston  
Peter Jarvis  
Geoff Cook  
Doug Stephenson  
Anne Cook  
Graeme Finlayson  
Vivienne Bayly  
Peter Jarvis  
Neil Roach  
Diana Antanaitis  
Peter Dark  
Judy Bezear  
Graeme Finlayson  
Peter Jarvis  
Tony Vaile  
Jenny Cox  
Megan Koennecke  
Pam Snedden  
John McGlynn  
Jenny Cox  
Jane Brian  
Kerry Robinson  
Doug Stephenson

CHORUS of Dons, Passers By and People in the Park includes  
Maria Lavella  
Joanne McCluskey  
Alison McCubbin  
Helen Roach  
Kathy Solway  
Mady Swain — and members of the Company

PIANO: Rod Johnston    DRUMS: Kevin Duvall    SECOND PIANO: Lindsay Smith

# SYNOPSIS OF SCENES

## ACT I

- Scene 1 The University
- Scene 2 The Breakfast-room
- Scene 3 The Park
- Scene 4 The Beauty Parlour
- Scene 5 The Park
- Scene 6 The Foreign Office
- Scene 7 The Inspector's Office
- Scene 8 The Park

NOTE: There will be an intermission  
of approx. 15 minutes duration.

## ACT II

- Scene 1 The Nightclub
- Scene 2 Night Frontcloth
- Scene 3 The Park Cafe Terrace
- Scene 4 Frontcloth
- Scene 5 The Dress Shop
- Scene 6 Frontcloth
- Scene 7 The Park
- Scene 8 Frontcloth
- Scene 9 The Flying Saucer
- Scene 10 Frontcloth
- Scene 11 The Park

## "Salad Days" — Theatrical History

"Salad Days" was conceived at the end of the Bristol Old Vic's 1954 season when Julian Slade, their resident composer, and Dorothy Reynolds, one of the company's leading actresses, collaborated on what was intended as a simple end of season romp, set down for only a three week run. This must have been inspiration enough, however, for when it opened on the 1st of June 1954 at the Theatre Royal, Bristol, it was an immediate runaway success.

In fact, the Old Vic found it had one of Britain's greatest post-war theatrical successes on its hands, and "Salad Days" was quickly transferred to London, opening at the Vaudeville Theatre on the 5th of August, 1954, where it continued to play to packed houses until it was taken off on the 27th of February, 1960, five and a half years later. By this time it had run to 2,282 performances and been seen by 1,400,000 people. It had also beaten "Oklahoma!", the New York season of which had previously held the record for the longest run of any musical in theatre history. A truly remarkable achievement!

What was it that made "Salad Days" such a success? According to the "New York Times", "'Salad Days' succeeded, against every kind of probability, by reason of its simple charm . . . There will always be an England as long as 'Salad Days' endures." At home, "The Times" analysed the musical's popularity more fully in its review of the opening night at the Vaudeville Theatre:

"Theatrical taste is always making sudden inexplicable

turns, and at the moment it appears to set higher value than ever before on the display of youthful high spirits.

"Here is a musical frolic frankly taking its inspiration from the undergraduate stage. It comes from the Bristol Old Vic, and it is produced by Mr Denis Carey in such a carefully casual way that his professional actors might well be mistaken for eager amateurs who have not yet had time to acquire much technique. It is received by a London audience as a deep and refreshing draught from the fountain of youth.

"Miss Dorothy Reynolds' and Mr Julian Slade's simple little joke is a magic street piano which sets everybody dancing . . . The jokes are like all undergraduate jokes, sometimes witty and sometimes, especially when puns are used, really terrible. The dancing is spirited. The music is always tuneful and achieves in one or two songs a haunting refrain . . . it all seems the happiest of stage 'larks'. If taste holds its course the lark should prove enormously popular." Prophetic words!

Then as now, the secret of "Salad Days" was probably in its gentle escapism, its nostalgic representation of the 1950's as they probably never were, but as we would like to think they might have been.

"Salad Days" hasn't been presented locally since Joyce Goodes' production some ten years ago; at a time when nostalgia is back in, both on stage and screen, we think you'll enjoy this revival of one of the happiest musicals of all.

— PETER DARK

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## **ACKNOWLEDGEMENTS**

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## SOME OF THE PLAYERS



**FRAN BOSLY (Producer).** A foundation member of The Players, Fran sang the role of Mabel in "Pirates of Penzance", and Josephine in "Pinafore" as well as in the chorus of "Gondoliers", before producing our most recent production "Trial By Jury". She has previously sung the lead role in many musicals — including Jane in "Salad Days". Fran frequently appears with the Canberra Opera Society, Canberra Philharmonic Society and Canberra Repertory Society, and this year has played lead roles in "The Masked Ball", "La Boheme" and "Albert Herring". She will be shortly appearing in "The Magic Flute". With the Longreach Little Theatre, Fran produced several plays — she has also achieved a number of Eisteddfod successes and T.V. appearances.

**ROSEMARY McCUBBIN (Musical Director).** Rosemary has worked with several choirs before joining the Players, and she sang in the chorus of the first three musical productions. Additionally, she accepted the arduous task of training the male chorus for "Gondoliers" and "Pinafore". Earlier this year, Rosemary was Musical Director for the Players' "Trial By Jury".



**ROD JOHNSTON (Accompanist).** Rod must be our nominee for the award for "the most untemperamental person", having patiently sat through the many hundreds of hours of rehearsals and performances with the Players. We are quite serious when we say we'd be lost without him.

**JACKIE McLOUGHLIN.** A love of musical comedy led Jackie to the Players, and her previous experience had included singing in the "Gondoliers". Jackie strengthened the chorus of the Players' "Pirates" and "Pinafore", and she played Guilia in "Gondoliers" and one of the bridesmaids in "Trial By Jury". In our production of "See How They Run", she played Penelope Toop.



**LES COOK.** After a trip as a crew member of the good ship "Pinafore", Les won the difficult role of the Counsel for the Plaintiff in "Trial By Jury", where he acquitted himself well — the Plaintiff was also acquitted!

**JUDY BEZEAR.** Judy joined the Players for "Gondoliers", and in "Pinafore" as understudy for the role of Little Buttercup, found that she was required to sing the role for three of the four production nights. Most of this year has been devoted to a Stagecraft course in Canberra, and Judy plans to continue the course in 1979.



**ANNE COOK.** Anne has previously appeared in Pantomime presentations, and makes her debut in musical comedy with "Salad Days".

**GEOFF COOK.** Geoff joined the Players for "Trial By Jury", where he sang as a Juryman, and understudied The Foreman of the Jury.



**ROSEMARY COOMBS.** Rosemary has sung in all of the Players' shows, and appeared as one of the bridesmaids in "Trial By Jury". She also won the hearts of the audience of the City Festival Concert, when she played the heroine in the melodrama. Rosemary understudied the Plaintiff in "Trial By Jury".

**PETER DARK.** As Captain Corcoran of "Pinafore", Peter steered the ship safely back to shore, and was summoned as a Juryman for "Trial By Jury". He also produced "The Wild Colonial Boys", presented in conjunction with "Trial". Peter can often be found lurking in local pubs and clubs in the company of an infamous group known as the Barbershop Quartet.

**BARBARA GREER.** With several appearances (mainly G & S) with other groups to her credit, Barbara is making her first appearance with The Players.



**PETER JARVIS.** Peter has sung with several choral groups and made a few appearances as The Villain in a concert Melodrama presented by The Players. This, together with two seasons as a playing member of the Queanbeyan Blues has accustomed him to the roar of the crowd.

**JOHN JOHNSTON.** After appearing as a sailor (Samuel) in "Pirates" and another sailor (Francesco) in "Gondoliers" John's experience at sea led to his appointment as Admiral Sir Joseph Porter in "Pinafore". He says that there is no truth in the rumour that his recent spell from the stage has been caused by seasickness.

**GEOFF McCUBBIN.** Geoff has appeared in all of the Players' musical presentations, and will be remembered as Luiz in "Gondoliers". He also understudied the Defendant in "Trial By Jury".

**JOHN McGLYNN.** John is well known to Queanbeyan audiences as he has appeared in all of our productions — including "The Wild Colonial Boys", and as Clive in "See How They Run". He is also a member of the High School Players Group.



**NORMA ROACH.** Norma has many appearances to her credit, and with the Players has sung Casilda in "Gondoliers", Cousin Hebe in "Pinafore" and more recently The Plaintiff in "Trial By Jury". Norma has also designed the costumes for "Pinafore", "Trial" and "Salad Days", and in her spare (?) time has the additional responsibility of being our Wardrobe Mistress.

**DOUG STEPHENSON.** An experienced singer with a number of principal roles to his credit, Doug's first role with the Players was as the Pirate King in "Pirates". He later played Antonio in "Gondoliers".



**MARCIA STEPHENSON.** Marcia has appeared in a number of principal roles with the Bowral Choral and Drama Society and with other groups. She sang Ruth in "Pirates of Penzance" with the Players and will be well remembered as the Duchess of Plaza Toro in "Gondoliers".

**ROBERT TAYLOR.** Robert is an active member of Canberra Opera and Canberra Repertory Societies, as well as Tempo and the University Theatre. He has appeared in "The Masked Ball" and "La Boheme" and was recently in "Chamber Music", which Tempo presented at Wagga. This is his first appearance with The Players.



**TONY VAILE.** Before joining The Players, where he has sung in "Pirates", "Gondoliers" and "Pinafore", Tony had sung with other societies in "Mikado", "The Messiah" and several comedy productions and revues.

## Looking back . . .

"Salad Days" is the sixth production for the Players, and as this in itself is something of a landmark, we thought it worthwhile to pause and reflect briefly not only on the history of the Players, but on the various attempts over the years to establish similar groups in Queanbeyan.

As in many country towns, the earliest forms of musical entertainment were segregated, with musical soirees — complete with piano, harpsichord, flute and violin — in the stately homes of the gentility, at one end of the scale, and rowdy, boisterous Irish wakes at the other.

As more towns sprang up, touring groups of acrobats, jugglers and so forth appeared and in time church choirs became established within the community. Before 1900 Queanbeyan had seen the first wave of music and dramatic societies.

In 1909 the Queanbeyan Philharmonic Society was formed — its performances including "*Sherwood's Queen*" and believe it or not, "*The Mikado*". At that time, in a town of 1,200 residents, the Society boasted a fifteen piece string and brass orchestra — something which we can't do today in a city of 20,000!

The Queanbeyan Society also travelled to Canberra to entertain the village there. By the early 1920's a dramatic company had been formed and in 1921 another musical society, The Queanbeyan Opera Society was formed under the chairmanship of the late Mr H. G. Colman.

This group presented "*Miss Hook of Holland*" in 1921. In the 1930's a group known as The Black Cats presented "*The Merry Widow*" and in the post war revival, a drama group including Maxine Wombwell and Jock Cranswick presented "*See How They Run*".

Norma Roach and Ross Hosking emerged in the 1960's as two of the main supporters of the Queanbeyan Players (a forerunner to our present group), presenting drama productions.

Over the years, other forms of entertainment — first the movies, then the talkies and later still, television, all took their toll on the interest in live entertainment, until the 1970's when all over Australia there has been almost an epidemic of new societies forming. Queanbeyan, of course, had to be part of this.

In 1974, Jeff Lee, the then Headmaster of the Queanbeyan High School, moved to create a society and so it was that with no money in the bank, but with a small band of enthusiasts, the Queanbeyan Players group was born.

Two early "finds", who would be an asset to any professional society, were Tom Bosman, whose stage sets have delighted the hundreds of people who have seen our shows, and Rodney Johnston, who has been our pianist at every rehearsal and performance.

We selected Gilbert and Sullivan's "*Pirates of Penzance*" as our first show, and Ian Gammage and Myra

Law bravely agreed to act as Producer and Musical Director, respectively.

"Pirates" opened on September 24, 1975, with Fran Bosly as Mabel, Peter Woods as Frederic, Roger Coombs as the Major-General, Marcia Stephenson as Ruth and Doug Stephenson as the villainous Pirate King. Ross Hosking played the Police Sergeant, bravely leading his chorus of cowardly policemen.

Another G. & S. show, "*The Gondoliers*", was our next production, opening on June 23, 1976. Lindsay Smith was our Producer and the music was again under the expert baton of Myra Law. Here Ailsa Hawley, Cathie Clark, Peter Woods and Stafford Eggins played the respective roles of Gianetta, Tessa, Marco and Guiseppe. John Garlick joined us as Don Alhambra, Norma Roach and Geoff McCubbin played Casilda and Luiz and Roger Coombs and Marcia Stephenson the Duke and Duchess of Plaza Toro.

Riding on the crest of a wave of success, we decided on "*White Horse Inn*" but after realising the difficulties we might face in presenting this, we opted out in favour of "*H.M.S. Pinafore*", another nautical G. & S. selection. Lindsay and Myra were again the production team, and the curtain went up on October 5, 1977. Fran Bosly and Phil Perman played Josephine and Ralph Rackstraw, John Johnston the Admiral, Norma Roach Cousin Hebe and Peter Dark the Captain of the "Pinafore". Val Cutler sang the role of Buttercup on the opening night, but a severe throat infection caused her to withdraw and Judy Bezeal, her understudy, ably continued for the other performances.

Meanwhile, a drama group within the Players had presented "*See How They Run*", produced by Daryl Evans, the cast including Ross Hosking, Leonie Anstess, Robyn Johnston, John McGlynn, Roger Coombs and Jackie McLoughlin.

The Queanbeyan Courthouse was the venue for "*Trial By Jury*", produced by Fran Bosly with Rosemary McCubbin as Musical Director. The show opened on April 20, 1978, with Norman Petering as the Judge, Norma Roach and Garry Walbrook as the Plaintiff and Defendant, supported by Les Cook (Counsel), Richard Craft (Usher) and Graeme Finlayson (Foreman of the Jury).

We are already looking forward, after "*Salad Days*" to "*Iolanthe*" our next production, which will also be produced by Lindsay Smith. William Hunt, an eminent musician, will take up the baton.

We are proud to be essentially a Queanbeyan group, drawing at times on experience and expertise of members from Canberra. We're also a happy group — we sing and act for the fun of it. But we always need more members — both on and off stage. Do come and join us — just phone Norma Roach on 97 1108 for details.

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PRODUCER: LINDSAY SMITH

MUSICAL DIRECTOR: WILLIAM HUNT

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