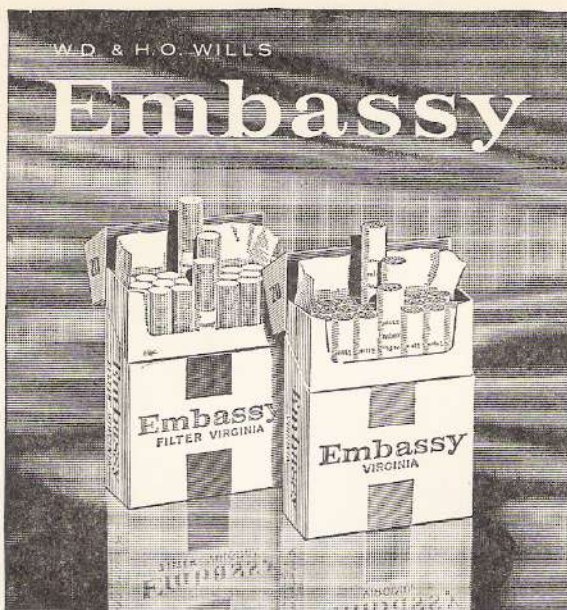


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Property Mistress and Scenic Design	Joan Batty
Wardrobe Mistress	Mary Chambers
Theatre Accountant	George P. Briggs
Administration Secretary	Mrs. Ivy Crowther
Box Office Manageress	Mrs. Barbara Thompson

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Assistant Stage Managers	Dickie Harris, Susan O'Brien
Ballet Master	Michael Staniforth
Production Secretary	Diana Tonna
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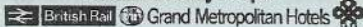
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A MESSAGE FROM THE CHAIRMAN OF THE THEATRE BOARD

May I, through the columns of this programme, take this opportunity of thanking the many patrons whose support in the past have encouraged the Board and myself in the very worth-while task of providing a live theatre for Harrogate.

In particular I welcome the many patrons for whom tonight is a single annual visit to the theatre or perhaps even their first visit. It is our policy, as one of the many regional theatres throughout the country, to provide live theatrical entertainment through the year to an ever increasing and appreciative audience and I can assure you that if you were to become one of our regular patrons you would find much of enthralling and lively interest in our presentations which range from new and classic productions by our own Harrogate Theatre Company under the direction of Brian Howard to visits from Opera and Ballet Companies of National repute.

This coming year is a particularly momentous one in the history of our theatre. Elsewhere in this programme you will read of plans afoot for Harrogate Theatre and the Board and myself have been encouraged to embark on this ambitious scheme by the promise of financial support from both the Arts Council of Great Britain and the Corporation of Harrogate. The remainder of the sum required to carry out this work will come from a public appeal for funds which will be launched in January.

However, after tonight's performance you will be asked to help in advance of the official opening of the appeal by making a donation in the envelope provided with this programme. Can I ask you to give generously? This is YOUR theatre and one of which you can be justifiably proud. Even a relatively small donation from each of the many thousands of people who will see *Salad Days* will raise a very significant sum.

Thank you,

L. H. RIDDELL,

(Chairman, Harrogate (White Rose) Theatre Trust)

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"If I start looking behind me
And begin retracing my track . . ."

I am back once again at the beginning of June, 1954. The place is the Theatre Royal, Bristol. The occasion is the opening night of **Salad Days**. Little did any of us know that the show which Dorothy Reynolds and I had written as an end-of-season entertainment for the Bristol Old Vic Company would so far outrun its scheduled three weeks that we would be five and a half years older by the time it came to its last night in London.

Salad Days has always been a happy show, certainly for its authors, but also I think for the many actors who have appeared in it. Perhaps this is because it was never in our minds to write a record-breaking musical but simply to provide an entertainment vehicle for a group of actors, giving them all plenty of opportunities within the framework to show off their particular talents and enjoy themselves. If the show in the end turned out to be more than just a romp it was undoubtedly due to the spirit of the company. That spirit remained throughout the London run and I like to think it is there to this day.

I hope most sincerely that this new 1972 production of **Salad Days** will succeed in conveying to Harrogate audiences some of the pleasures and gaiety that we felt in its creation.

JULIAN SLADE

SHEET MUSIC PUBLISHED BY
FRANCIS DAY & HUNTER

Salad Days

CAST in order of appearance:

The Tramp	STANLEY BEARD
Troppo	MICHAEL STANIFORTH
Jane	URSULA BARCLAY
Timothy	GEOFFREY BURRIDGE
Timothy's Mother	JANICE BEAN
Timothy's Father	GEOFFREY ADAMS
Aunt Prue	LYNDA BELLINGHAM
Lady Raeburn	JANE MARTIN
Heloise	JANICE BEAN
Assistant	JANE FOX
Manicurist	LYNDA BELLINGHAM
P.C. Boot	DAVID RHYS ANDERSON
Rowena	LYNDA BELLINGHAM
The Bishop	STANLEY BEARD
Fosdyke	NICHOLAS FIELD
Sir Calmsby Williams	DAVID WEBB
Inspector	GEOFFREY ADAMS
Nigel	NICHOLAS FIELD
Manager	STANLEY BEARD
Fiona	JANE FOX
Tom Smith	GEOFFREY ADAMS
Waitress	LYNDA BELLINGHAM
Slave	MICHAEL STANIFORTH
Arms Dancers	JANE MARTIN and GEOFFREY BURRIDGE
Augustine Williams	DAVID WEBB
Asphynxia	JANICE BEAN
Ambrose	GEOFFREY ADAMS
Marguerite	JANE MARTIN
Anthea	JANICE BEAN
Electrode	DAVID RHYS ANDERSON
Uncle Zed	GEOFFREY ADAMS

Directed by **BRIAN HOWARD**

Musical numbers staged by **MALCOLM CLARE**

Set and Costumes Designed by **ANDREW** and
MARGARET BROWNFOOT

Musical Director **ALAN LEIGH**

Production Adviser **JULIAN SLADE**

Lighting Designed by **STEPHEN LANE**

Sets Constructed by **GERALD BATTY**

Sets Painted by **JOAN BATTY**

Production Costumes made by **MARY CHAMBERS** and
SUSAN LISTER

Musicians:

Pianos — **ALAN LEIGH** (Musical Director)
and **JOHN ALLEY**

Drums — **DAVID COBBY**

SYNOPSIS OF SCENES AND MUSICAL NUMBERS

Overture

ACT ONE

- Scene 1 **The University**
"The Things That Are Done By A Don"
— Jane, Timothy and Dons
"We Said That We Wouldn't Look Back"
— Jane and Timothy
- Scene 2 **The Breakfast Room Of Timothy's Family**
"Find Yourself Something To Do"
— Father, Mother, Aunt Prue and Timothy
- Scene 3 **Hyde Park**
"I Sit In The Sun" — Jane
"Oh, Look At Me, I'm Dancing!"
— Timothy and Jane
- Scene 4 **The Beauty Parlour**
- Scene 5 **Hyde Park**
"Bishop's Dance" — The Bishop
"Oh, Look At Me, I'm Dancing!" — Ensemble
- Scene 6 **The Foreign Office**
"It's Hush-Hush"
— Uncle Clam, Fosdyke and Timothy
- Scene 7 **The Inspector's Office**
- Scene 8 **Hyde Park**
"Out Of Breath" — Ensemble

INTERVAL

ACT TWO

- Scene 1 **The Cleopatra**
"Cleopatra" — The Manager
"Sand In My Eyes" — Asphynxia
- Scene 2 **Hyde Park In The Early Hours Of The Morning**
"It's Easy To Sing" — Jane, Timothy and Nigel
- Scene 3 **The Hyde Park Cafe Terrace**
"Let's Take A Stroll Through London"
— P.C. Boot, Rowena and Troppo
"It's Easy To Sing"
Reprise, Jane, Fiona and Nigel
"We're Looking For A Piano" — Ensemble
- Scene 4 **Gusset Creations**
"We're Looking For A Piano"
— Reprise and Ensemble
- Scene 5 **Hyde Park**
"The Time Of My Life" — Jane
"Saucer Song"
— Uncle Zed, Jane, Timothy and Troppo
- Scene 6 **Hyde Park — Some Time Later**
"We Don't Understand Our Children"
— Timothy's Mother and Lady Raeburn
"Oh, Look At Me, I'm Dancing!"
— Reprise, Ensemble
"Oh, Look At Me, I'm Dancing!"
— Reprise, Company
"We Said We Wouldn't Look Back"
— Reprise, Jane and Timothy

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Brian Howard (Director)

... Artistic Director of Harrogate Theatre — his varied work has included *Hamlet* with Martin Potter, the British premiere of Brecht's *Antigone* and Ghelderode's *Christopher Columbus*. Work outside Harrogate Theatre includes *The Merry Widow*, *Oliver*, and *Hello Dolly*. Mr. Howard has also directed at Perth Theatre, Northampton, Hornchurch and the Library Theatre, Manchester.

Malcolm Clare (Choreographer)

... is widely experienced as both dancer and choreographer in films, television, cabaret and every type of entertainment except circus!

He has spent a good deal of time working and directing in Europe, including two revues and three television series in Amsterdam and a further television series in Rome. In Madrid, he worked with Christopher Plummer in the film of *Royal Hunt Of The Sun*. In this country he has worked in Films and on television with such stars as Tommy Steele, Charlie Drake, Frank Ifield, Tom Jones, Benny Hill and Terry Scott. He has recently completed a series for Cliff Richards and a series *The History Of Popular Music*.

THE COMPANY (in alphabetical order)

Geoffrey Adams

... known to millions as 'P.C. Lauderdale' in *Dixon of Dock Green* was trained at the Central School of Speech and Drama and made his first professional appearance in repertory at Dundee, followed by Ipswich and Bromley.

While at Bromley he was seen by John Mills who invited him to appear with him in a tour of Germany of *The Mousetrap* in which he subsequently appeared for two and a half years in London. Geoffrey's television career started in *Emergency Ward 10* followed by many other I.T.V. programmes before being cast in *Dixon Of Dock Green* — being promoted now to the well-known plain-clothes 'Detective Constable'.

David Rhys Anderson

... was born in Wales and first appeared in London as 'Charlie Brown' in the musical *You're A Good Man, Charlie Brown*. He has appeared on Broadway in Peter Ustinov's *The Unknown Soldier And His Wife* and with Dame Judith Anderson in *Elizabeth The Queen*. He has spent a season at the Stratford Shakespearean Festival in Canada and appeared in repertory in Leatherhead, Cheltenham and Watford. His most recent television appearances were in *Up Pompeii* with Frankie Howerd and *Misleading Cases* with Alastair Sim.

Ursula Barclay

... was born in Dorking and educated in Guildford and Switzerland. Her first appearance in the theatre was in the musical *Ann Veronica* at the Cambridge Theatre. Following her television debut in *Doctor In The House*, she went to Perth to play 'Fiona' in *Salad Days*, in which she ended up in the lead, a role she has always wanted to play as Julian Slade is her god-father. Now of course she plays the same role in the brand new production. Her most recent appearance was in the long running *Lady Frederick* at London's Vaudeville and Duke of York Theatres. Her ambitions are to own a sports car and play the lead in a West End musical.

Janice Bean

... completed three years at the Guildhall School of Music and Drama and started her professional career in repertory companies including Cheltenham, Derby, Coventry and her first London play was *Mr. and Mrs.* starring Hylda Baker at the Palace Theatre. She was for some time with the Players Theatre and appeared many times on television.

One of her happiest memories is appearing in *Top Town* one of the most popular variety television programmes at Harrogate.

Stanley Beard

... who has just finished a tour of *Bless The Bride* has appeared on the West End stage in many plays including *Damn Yankees*, *Harvey*, *The Hollow*, *Cat On A Hot Tin Roof*, *Signpost To Murder*, *South Pacific*, *The Boys From Syracuse* and most recently *Anything Goes*.

His most recent television appearances were in *Champion House*, *Department S*, and *The Saint*. Apart from being an actor, Stanley is also a director — he directed the gala revival of *Bless The Bride* last year and is also a successful sculptor and artist.

Lynda Bellingham

... since leaving drama school Lynda has a great deal of theatre and television to her credit. After a very successful season at Crewe, she appeared in *The Doctor And The Devil* at the Belgrade Theatre, Coventry and, prior to *Salad Days* she toured with the Oxford Playhouse Company in Minos Volanakis' production of *Diet Of Women*. On television she has worked in Granada's *Family At War*, *Kate* for Yorkshire, a play called *Mr. Pargiter, The Fenn Street Gang* for London Weekend and *Misfits* for A.T.V.

Geoffrey Burrige

... after training for the stage at the Webber Douglas Academy, Geoffrey went into pantomime at the Theatre Royal, Windsor. He followed this with a season at the Chichester Festival Theatre and a long spell at Birmingham Rep. He then played 'Simon' in *Hay Fever* with Jessie Matthews before playing in John Bowen's new play *The Disorderly Women* at the Hampstead Theatre Club. After this he played 'Prince Charming' at the Northampton Repertory Theatre and subsequently was a member of Brian Howard's company at Harrogate Theatre. He has recently recorded two plays for television *Suspicion* and *Old Newsome*, both for A.T.V.

Nicholas Field

... son of one of England's great comic actors Sid Field, studied at the Webber Douglas Academy for two and a half years. He then did a pantomime for Tom Arnold at Wimbledon, followed by a further pantomime at Birmingham. He has toured in *Bitter Sweet* and appeared in Harold Pinter's *Silence* at the Belgrade Theatre in Coventry and *Look After Lulu* at Leatherhead. Nicholas' latest television appearances include *Thirty Minute Theatre* for B.B.C. and *Season Of The Year* for Granada. He has just finished playing Harry St. John in Robert Bolt's film *Lamb*.

Jane Fox

... trained at the Rose Bruford School and from there went to the Nottingham Playhouse for the 69-70 season, appearing in five plays during this time. Jane then went to Perth Theatre for a revue and a new play called *One Fair Daughter*, then did an A.T.V. Playhouse production *Brother And Sister*. She has also played at the Traverse Theatre in Edinburgh, at Billingham, and most recently at the Byre Theatre in St. Andrews.

Jane Martin

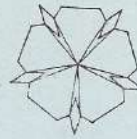
... originally trained for opera with Dame Maggie Teyte. She took over the lead role in *Carousel* and later toured for two years with Edmund Hockridge. Imported to Australia to play mezzo roles in a Gilbert and Sullivan season, she followed this by playing 'Eliza Doolittle' in *Hello Dolly*. Whilst in Australia she sang on A.B.C. television and played in many radio dramas. She has her own cabaret act which she devised, wrote and costumed herself.

Michael Staniforth

... emigrated to Australia in 1964 and joined a repertory company in Sydney appearing in the Australian productions of several Broadway musicals including *Gypsy*, *Little Me*, *Out Of This World*, *Pal Joey*, and *Wonderful Town*. After this he toured Australia in a revival of *The Boy Friend*. He returned to England last year and appeared in the pantomime *Aladdin* at the Players Theatre in London and also in the musical *Hair*.

David Webb

... trained for the stage at the Royal Academy of Dramatic Art after gaining a scholarship there in 1952. His career started with York Repertory Theatre Company and subsequently he appeared with other companies including Scarborough, Bromley and Richmond. Since then David has made hundreds of appearances on television, pretty well covering the alphabet from *The Avengers* to *Z Cars*. His films include *Tunes Of Glory*, *Sunday*, *Bloody Sunday* and most recently *Villain*. A bachelor, David is quite an accomplished artist — several of his works having been exhibited.



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OUR PLANS FOR THE THEATRE

Harrogate Theatre was opened in 1900 as the Grand Opera House, and is now one of the very few surviving theatres of that period. The auditorium and the richly panelled foyer, with its decorative frieze, are unique. The theatre is about to be scheduled and will be included in the next list of buildings of architectural merit to be published by the Ministry for the Environment.

The theatre was operated by a private company on commercial lines for the first 50 years of its life and, shortly after a period of closure, was acquired by Harrogate Corporation in 1961. The Corporation then leased the theatre to the Harrogate (White Rose) Theatre Trust Limited, a non-profit making organisation registered as a charity who, since that date, have run the theatre and its associated repertory company with the assistance of subsidies from the Arts Council of Great Britain, Harrogate Corporation and other local authorities. The theatre now occupies a position of considerable prominence, both locally and nationally as one of the subsidised theatres in the United Kingdom.

For some years, the Theatre Trust have been aware that considerable modernisation of the theatre building was imperative to bring it into line with the modern theatres in other parts of the country offering wider facilities. The provision of these would provide audiences a higher degree of comfort and service in line with modern practise, but would, at the same time, preserve the characteristic architecture and atmosphere of the Victorian playhouse.

Accordingly, the Trust approached Roderick Ham, A.R.I.B.A., A.A.Dipl., the theatre architect whose prize-winning design for the new Leatherhead Theatre, together with plans for new theatres in Derby and High Wycombe have further enhanced his reputation, and instructed him to prepare a plan for a scheme of alteration, renovation and restoration.

We are now ready to embark upon this work and in January the Theatre Trust will launch a public appeal for funds, which together with contributions from the Arts Council of Great Britain and the Corporation of Harrogate, will be required for this work. An envelope is provided with this programme in which you may make a contribution in advance of the official opening of the appeal. At the end of the run of *Salad Days* contractors will move in to commence a mammoth operation designed to make Harrogate Theatre one of the finest in the country.

The comfort of our public has been one of our major considerations and first on the list is the installation of a modern heating and ventilation system, which will ensure that on the coldest night the auditorium will be maintained at a constant draft-free temperature and, in the heat of summer, will be supplied with cool freshly filtered air. The auditorium will itself be the subject of much of the work and, in addition to being completely re-seated with modern chairs and re-carpeted, the original mouldings will be carefully restored and a new colour scheme introduced.

A new and up-to-date electronic lighting and sound control system will replace our obsolete equipment and will be sited in the gallery, which will be vastly reduced in size to provide a new range of seating, particularly for our student audience.

When next you enter the building, the old dilapidated bars will have disappeared and in their place will be a new concourse area where drinks, coffees and snacks can be enjoyed throughout most of the day in comfortable and elegant surroundings and, high on our list of priorities has been the provision of modern cloakroom and toilet facilities.

In fact, we are confident that when the theatre re-opens you will find it a place in which you will want to linger and enjoy the many first class facilities which we plan to offer.

FOYER EXHIBITION

The artist whose work will be seen during the run of *Salad Days* is YOLANDA JORDAN.

Yolanda has specialised in collage for the past few years. She now teaches art with the West Riding County Council, and amongst other activities she is Secretary of the Leeds Painting and Sketching Club. Miss Jordan exhibits regularly in Leeds and Harrogate and has a permanent exhibition in a gallery in Petergate, York. Her work is also to be found in many private collections.

The Month in Yorkshire

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Design Ron Swift. Printed by The Stanley Press Ltd., 27 Bradford Road, Dewsbury