

RIVERSIDESTUDIOS & têteotête

Salad Days

by Julian Slade and Dorothy Reynolds



The Songs

Act I

THE THINGS THAT ARE DONE BY A DON – *Dons*

WE SAID WE WOULDN'T LOOK BACK – *Jane & Timothy*

FIND YOURSELF SOMETHING TO DO

Timothy's Mother, Timothy's Father, Aunt Prue & Timothy

I SIT IN THE SUN – *Jane*

OH LOOK AT ME, I'M DANCING – *Jane & Timothy*

BISHOP'S DANCE – *Jane, Timothy & Bishop*

OH LOOK AT ME, I'M DANCING – *The Company*

HUSH - HUSH – *Uncle Clam, Fosdyke & Timothy*

OUT OF BREATH – *The Company*

Act II

CLEOPATRA – *Manager*

SAND IN MY EYES – *Asphynxia*

IT'S EASY TO SING – *Jane, Timothy & Nigel*

WE'RE LOOKING FOR A PIANO – *The Company*

THE TIME OF MY LIFE – *Jane*

THE SAUCER SONG – *Jane, Timothy & Uncle Zed*

WE DON'T UNDERSTAND OUR CHILDREN

Jane's Mother & Timothy's Mother

REPRISE – OH LOOK AT ME, I'M DANCING – *The Company*

REPRISE - WE SAID WE WOULDN'T LOOK BACK – *Jane & Timothy*

Salad Days was first performed at the Bristol Old Vic on 1st May 1954,
and at the Vaudeville Theatre London on 5th August 1954.

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Salad Days

by *Julian Slade and Dorothy Reynolds*

Luke Alexander

Don, Fosdyke, Nigel, Gardener

Lee Boggess

Chancellor, Troppo, Slave

Charlie Cameron

Don, Aunt Prue, Rowena, Charmian, Respectable Lady

Nicholas Collier

Don, Gardener, Cossack, Night Club Customer, Pressman

Matthew Hawksworth

Don, Tramp, Bishop, American, Tom Smith, Pressman

Mark Inscoe

Don, Sir Clamsby Williams, Theatregoer, Manager, Pressman, Uncle Zed

Richard Kent

Cossack, Night Club Customer, Pressman

Kathryn Martin

Don, Tim's Mother, Heloise, Nanny, Asphynxia, Respectable Lady, Anthea

Leo Miles

Timothy

Tom Millen

Don, PC Boot, Electrode

Katie Moore

Jane

Gemma Page

Don, Lady Raeburn, Artist, Theatregoer, Respectable Lady, Marguerite

Ellie Robertson

Don, Beautician's Assistant, Tennis Player, Shop Girl, Fiona

Tanya Stephens

Don, Beautician's Assistant, Night Club Customer, Respectable Lady

Tony Timberlake

Don, Tim's Father, Butterfly Catcher, Inspector, Augustine Williams, Ambrose

Josephine Warren

Don, Manicurist, Night Club Customer, Respectable Lady

Act I: 65 minutes · Interval: 20 minutes · Act II: 65 minutes

The Company

Production

Katy Adeney	Wardrobe Mistress
Angels	Costume Hire
Bill Bankes-Jones	Director
Sarah Barnes	Dept. Stage Manager
Sam Bernellick-Jones	Stage Manager
Lee Boggess	Asst. Choreographer
Camila Del Monte	Wigs & Makeup
Claire Docherty	Costume Assistant
Mark Doubleday	Lighting Design
Factory Settings	Set Builders
Jan Haydn Rowles	Dialect Coach
Anthony Ingle	Music Director
Karen Large	Wardrobe Supervisor
Tim Meacock	Designer
Oliver Platt	Assistant Director
Sarah Playfair	Casting Director
Jeremy Richardson	Print Design
Quinny Sacks	Choreographer
Claire Shovelton	Band Manager/ Casting Assistant
Sally Tynan	Wig Supervisor
Tamsin Withers	ASM/Wardrobe

Band

Fred Beer	Percussion
Sam Cable	Piano
Steve Gibson	Percussion
Elena Hull	Double Bass
Anthony Ingle	Piano
David Keefe	Piano
Paul Maguire	Piano
Fergal O'Mahony	Piano
Laurence Ungless	Double Bass

We would like to extend our warmest thanks for their help on this production: Adrian Slade, Sir Christopher Slade, Sir Cameron Mackintosh, Peter Stapleton and all at the Union Chapel, David Ruffin, Guy Hornsby, Judith Murrell, David Sloan, Nik Whybrew, Margaret Moll, Michael Harris, Lauren Storr, the Board of The Riverside Trust, the Board of Tête à Tête, Riverside Studios technical, box office, restaurant and front of house teams, Mike Gray and Stage Electrics, Julia Frayne of the Royal Parks, Deryk Cropper at RADA, Douglas Turnbull at OHP, Becky Maltby, Gravesend Theatre, Hardy Display at the Royal Botanic Gardens, Kew and Katie Price.

Tête à Tête

Bill Bankes-Jones	Artistic Director
Mark Doubleday	Associate Lighting Designer
Anna Gregg	Administrative Director
Tim Meacock	Associate Designer
Kenneth Richardson	Web Site
SoundUK	PR
David Leeming	Chair
Sarah Playfair	Consultant
Kenneth Richardson	Director
Andrew Rogers	Director
Nicola Stanhope	Director
Caroline Steane	Company Secretary
Nick Sutcliffe	Director

Riverside Studios

William Burdett-Coutts	Executive Producer
Kim Acland	Associate Producer
Stacey Smith	Line Producer
Ben Saxton	Production Accounts
James Donovan	Production Manager
Panos Koutsomanis	Chief Technician
Lucy Harward	Box Office Manager
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Time Line

- 1921** Women given titles of degrees
Cambridge
- 1926** Queen Elizabeth II is born
- 1928** *The Jazz Singer* is released
- 1930** Julian Slade is born
- 1936** Jarrow Crusades
Edward VIII abdicates
- 1938** Neville Chamberlain's "Peace in our time" speech
- 1939** *Wizard of Oz* is released
- 1940** Laurence Olivier marries Vivien Leigh
- 1941** The Beveridge Report into social reform is commissioned
- 1945** VE Day marks the end of World War II in Europe
- 1946** Dr Spock *The Common Book of Baby and Child Care* is first published
- 1947** Christian Dior displays his first collection
- 1948** Julian Slade goes to Cambridge
Vidal Sassoon opens his first salon
The NHS comes into operation
- 1950** *The Eagle* comic book is launched
The Blue Lamp is released
- 1951** Julian Slade graduates from Cambridge
The Festival of Britain opens
First Colour TV broadcast in America
- 1952** King George VI dies
- 1953** Casino Royale first published
The Boy Friend opens at the Player's Theatre Club
The Coronation of Queen Elizabeth II
Korean War ends
- 1954** *Genevieve* is released
First performance of *Salad Days* at Bristol Old Vic
Roger Bannister runs a mile in 4 minutes
Meat Rationing ends
First performance of *Salad Days* at Vaudeville Theatre, London
The Egyptian is released
- 1955** *The Belles of St Trinians*
- 1956** *Look back in Anger* is first performed
Women take exams together in same room as men for the first time at Cambridge



The Original Instrument: Salad Days



When I was a small boy we had very few records at home, seldom played on a stylish, if outmoded, small radiogram. Amongst them I remember just three musicals, two LPs of *The King and I* and *My Fair Lady*, and typically quirkily, a long playing 7" record of *Salad Days*. No-one took much notice of these apart from me. I remember them as a source of great joy, playing them often, learning all the tunes and words. I also vividly remember dressing up with my cousins and dancing around to the music, which is more or less what I now do for a living. And how if one of my parents was passing, their face would reflect this happiness, but with a mysteriously nostalgic tinge. I'm sure they explained the story to me, but it's only now, working on the piece, that I've begun to understand the full implications of this. I remember well being taken to see it for a friend's birthday party at the Theatre Royal, Windsor, when I must have been about 10, and enjoying it thoroughly. A seed then lay dormant for a handful of decades and all kinds of adventures, until increasingly, over the last few years, a core of us at the heart of Tête à Tête kept saying to each other how much we'd like to bring our treasured memories of *Salad Days* back to life in a major production. But how?

Then, in a seismic shock early this year, the opportunity presented itself. A major sponsor called me in for a meeting to tell me that he was no longer able to meet his commitment to finance entirely our major autumn production of a new opera, and that he would have to withdraw. My reaction was pure reflex, that we stood no chance of replacing that funding at such a late stage, nor had we time to bring into being a replacement new opera, but that we should have to do *Salad Days*. And here we very happily are.

Instinct usually springs from sound reason and the sound reasons here are many. Tête à Tête itself began with a joyous production of *The Flying Fox* (Die

The Original Instrument: Salad Days

Fledermaus), a robust treatment of an equally frivolous but meaningful work where the audience quite literally got drunk, danced and sang, and thereafter trusted and supported us to deliver more adventures in new and innovative opera. At a time of crisis, it seemed absolutely right to refresh our wonderful loyal public with a huge treat. *Salad Days* itself seems ripe for a faithful, loving revival. Without meaning to be unkind, the first revivals of *Salad Days* all appeared to try and capitalise on the show's initial huge success by regurgitating it, becoming ever more decadent, while later productions felt the need to interfere with and update what we can maybe only now understand and stage as a period classic.

Salad Days' roots, meanwhile, seem to make it very pertinent now. It's the story of a young couple coming together and trying to map out their own path in a post-traumatic world. A paean to the spirit of fun in opposition to an out of control and over-regulating establishment, a call for optimism to lead us from adversity into a bright future, and in the simplest terms, the story of a young couple trying to find their way in a world messed up by their elders.



Photo: Foy Tan

The Original Instrument: Salad Days



Photo: Claire Shovelton

And an opera company doing *Salad Days*? Well, why not? I've no doubt that if you drew a line through Monteverdi, Handel, Mozart, Verdi and Puccini it would lead, via the West and Broadway, through *West Side Story*, *Les Misérables*, to *Spring Awakening*. I've also no doubt that, along the way, some things have been lost: the rigour applied to the original intentions of the authors, the delivery of the work as it was intended, a really high value placed on the musical side, and most particularly, a real understanding of the huge value of the human connection between performers and audience unmitigated by the artifice of amplification. So here we are, confronting the *Original Instrument Salad Days*.

The texts we have to work from are fascinating. Dorothy Reynolds' book is an absolutely magnificent technical accomplishment, meticulously planned and paced, more perfectly constructed than any other play or libretto I have ever come across. And much of the joy of the piece comes from the tension between that and the uninhibited anarchy of the music, where Julian Slade has supplied a string of wonderful, unforgettable tunes, preserved in about the most poorly edited score and parts I have ever seen. Exactly as scored, the piece is unperformable, full of crazy inconsistencies, like a French horn that plays only two notes in total, and a complex and unsuccessful vibraphone part

The Original Instrument: Salad Days

that drops out after only a couple of numbers.

Fortunately, we have a third source to work from, the heavily edited original cast recording. We learn that the piece was clearly delivered by a small band of two pianos, bass and percussion, with a huge amount of live improvisation, including some virtuosic playing from Julian Slade himself. The whole thing is in fact far more like a baroque score with figured bass, a matrix for fabulous musicians to improvise from rather than a precise technical rendition to be delivered with accuracy.

For that reason, our Music Director Tim Murray has very generously handed over the baton for this production to the marvellous Anthony Ingle who first connected with the company through this summer's Festival, and, whose mixed roots in opera, musical theatre and above all improvisation are already leading to music-making in the rehearsal room like I have never heard before. For the performances Anthony has formed a team with two other MD/Pianists, both also veterans of our Festival, and a drum and bass from our Associate



Photo: Roy Tan



Photo: Claire Showellton

Ensemble CHROMA. We've had fun investigating the original instrument hardware, though in the end are defeated by budget in sourcing macabre things like animal skinned drum kits. Nevertheless, we're confident that in pursuing this we'll arrive at the nearest one could accomplish these days to the original sound, (including, even, a brief episode of amplification 1954-style.)

Of course the key to this approach is the casting. *Salad Days* demands a singing style that is almost completely lost, somewhere between Gilbert & Sullivan and contemporary musical theatre. Our determination to let the performers make the direct connection with the audience that you can only

achieve without amplification has meant we had to look very hard to find the voices capable of pulling this off. Together with the huge demands put on the acting and choreography – it is, after all, the story of a piano that makes you dance – this led to the most enormous and rigorous audition process, where we sifted a vast number of people to arrive at the wonderfully skilled and talented company we've the pleasure of working with now.

Instinct again kicked in to be justified later, in that I was convinced that the central characters, fresh from university, must be played by people of the correct age. This was vindicated very fast through the audition process as we saw how a few years in the West End seem to shrink most people's vocal skills to a strong microphone technique and can occlude some very wonderful personalities with too much technical overlay. I'm really delighted that we've managed to assemble a cast of young performers who have it all 100%, some

making their professional début. Meanwhile, there are still a handful of over 25's whose natural talents and skills have kept their voices as strong as their acting and dancing and let their wonderful personalities shine through, who also took a lot of finding. But what a great company they all make together.

The serious approach one applies to an original instrument performance can embrace more than the music. As you'll see, we're delivering the show in a truly *Tête à Tête* manner, fostering a connection between audience and performer way beyond just junking the amplification and far closer than the original production could have been, but in all other respects as lovingly faithful as we can manage.

Our stages and screens have been littered now for a long while with jubilant "retro" looks at the 40's, 50's and 60's, like *Hairspray* or *Grease*, while operas of any period are often staged in a stylised, even generalised 1950's kind of a way. It is absolutely fascinating to take our characters entirely seriously as real people of their own time, to pursue a more authentic kind of 1954, and then to let the absurdity come from what happens to them in this potty, magical piece.

Our wonderful designer Tim Meacock and his team have been great allies in the vast amount of research this involves, to do our very best with our meagre resources to capture the mood and look of *Salad Days'* 1954. The passing of time and the coronation the previous year of the young, beautiful, charismatic Queen helped everyone move their gaze from the traumas of the recent past into a more cheerful-



Photo: Claire Showellton

looking future. But they were still poor, rationing was still in place, new threats were looming like the burden of over-regulation that comes from underoccupied (and hypocritical) politicians, or the danger of paranoia based on lack of understanding that was the Cold War. Both these last two are delivered with the lightest of touch in *Salad Days*, but are also both more pertinent now than ever.

Of course the piece is littered with references to things of the period like *Reveille*, or *Bill & Ben*, which root it in its own time. Rather deliciously, in researching around the piece I found that one of the biggest Hollywood blockbusters of 1954 was the rather tawdry *The Egyptian*, which must have made the theming of Cleopatra's nightclub at the beginning of Act II screamingly funny at the time. The establishment no longer embraces English folk dance in the way it did when our Inspector first put Boot through his paces. But then the modern-day Harrods is even more absurd than any 1954 Egyptianisation, while we have all encountered and been amused by Inspector-style pseudeury in all kinds of fields.

As with any real people, *Salad Days*' 1954 characters grow out of their own past. This has emerged in a fascinatingly vivid way as our marvellous choreographer Quinny Sacks brings her vast knowledge and experience of movement of all periods to the piece, and we find that the music relentlessly draws the characters backwards towards the Charlestoning of the 20's. Any dancing we normally imagine as 1950's seems to lie in their future rather than their present. A real lesson in how to capture an era.

My own biggest discoveries through the exhilarating process of rehearsing *Salad Days* have been very personal, brought a truth to the proceedings I could never have imagined, and rather explain the glint in my parent's eyes when they found me listening to the record. Just like Timothy and Jane, my parents came together as undergraduates at post-war Oxford. My grandmother strongly disapproved of my mother pursuing her academic studies



Photo: Claire Showellton

rather than an eligible husband, a disapproval which of course extended for a while to their betrothal. He, meanwhile was following a kind of due process through university which then continued with the involvement of a string of influential uncles (including the odd black sheep) and definitely a certain amount of not knowing what to do. Though they never to my knowledge operated a piano that makes people dance or went off in a flying saucer, the real parallels continue to surprise and astonish me, and suggest a really surprising degree of truth in this wonderful, crazy, ostensibly ridiculous piece.

So here we are, hoping enormously that the spirit we've so enjoyed in making this show reaches right through to you through our performances. Last word has to go, of course in a huge thank you to everyone who has joined us in this latest adventure for Tête à Tête, and in particular our visionary funders, The Paul Hamlyn Foundation and Arts Council England who have just given us huge votes of confidence in the company's future, the PRS Foundation, the Genesis Foundation, the Derek Butler Trust, the Cameron Mackintosh Foundation and the huge horde of beloved generous individuals who support our work. And you, of course, for coming. I hope you all thoroughly enjoy the performance.

Bill Bankes-Jones

25th October 2009

Post-Script:

For the 2010/11 revival, I added a postscript to this big essay saying that very little had changed, and again, it is striking how true that still is. We are hugely grateful once again to Riverside Studios for their confidence in backing this revival, while I begin to think that it might always be a good time to explore the stories of a group of young people trying to make their way in a world messed up by the crazy grown-ups.

Bill Bankes-Jones

27th November 2012



Photographer Desmond Tripp, image courtesy of the University of Bristol Theatre Collection.

The first time I saw *Salad Days* I wasn't quite eight and I was dragged by my aunt Jean to see what was my first musical. I thought it would be very cissy and I didn't want to go but of course fell in love with it immediately, and promptly demanded that three weeks later, on my eighth birthday, we go and see it again. And dressed in my wee kilt, I marched down the aisle to meet its composer Julian Slade, who I had discovered by then was playing the piano in the pit. He was very nice and took me backstage and showed me around, showing me how the flying saucer worked, how the scenery came in and out, how, indeed, Minnie the magic piano was a dummy piano – a very lovely one, while he played a real one in the pit. It had a special sound to it. He could press a pedal and it then made that “ting ting ting” sound that made everyone dance in “*Look At Me, I'm Dancing*”.

Who knows what triggers a person's imagination? I'd been to the theatre before so my only other memory was of Frankie Howerd doing *Charley's Aunt*, a pretty camp way to start going to see shows. But I'd never seen a musical before and

the idea of a magic piano making people sing and dance completely inspired me. As Julian showed me around, I remember looking at it all rather solemnly, as you do when you're a young person trying to make up your mind, and thinking this is what I am going to do when I grow up. It was to be the defining moment of my life. Within a few months I'd worked out that the job I wanted to do was called a producer. I thought, yes, I can do this.

My uncle, Bill Button, who was a great theatre aficionado in America, kept sending the family the cast albums of the great musicals such as *My Fair Lady* and the *Sound of Music* long before you could buy them in this country. Bill the brother of my beloved grandmother who, along with my aunt, my parents and I lived with straight after the war. My grandmother was a marvellous piano player and her name was Minnie – what else! Bill was a wonderful artist and he drew pictures of me as “Cameron Mackintosh: impresario” when I was only 10! My whole family were happily resigned to my theatrical ambitions.

I kept in very close contact with Julian all through my school days and after. I used to get permission from the school or pretend that some relative was dying so that I could go off and attend first nights of Julian's shows in Bristol and Bath. I always remember my housemaster saying “I hear your grandmother is terminally ill... again. What's opening?”

I have often wondered if any other show less magical than *Salad Days* would have inspired me to produce musicals in the way that this one did.

“The music took me by surprise,
I hadn't time to realise,
What's happening?
What's happening?
What's happening to me?”

Thanks to Julian, Dorothy and of course Minnie, I have never looked back.

Sir Cameron Mackintosh

OH! LOOK AT ME

LINNIT & DUNFEE'S AND JACK HYLTON'S
production of

"SALAD DAYS"

A MUSICAL ENTERTAINMENT

Book & Lyrics by
JULIAN SLADE & DOROTHY REYNOLDS

Music by
JULIAN SLADE

Directed by
DENIS CAREY

MUSIC FROM "SALAD DAYS"

IT'S EASY TO SING	2/-
I SIT IN THE SUN	2/-
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OH! LOOK AT ME	2/-
PIANO SELECTION	3/-

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Dorothy Reynolds & Julian Slade



Dorothy Reynolds, Denis Carey and Julian Slade in 1954.

Dorothy Reynolds and Julian Slade first worked together in 1952 after Denis Carey, Artistic Director of the Bristol Old Vic, asked them to write a Christmas show. Dorothy was a classical actress. Julian, a decade younger, had recently written two popular musicals at Cambridge University. Their first musical was *Christmas in King St*, followed in 1953 by *The Merry Gentleman*, and in 1954 by a 'summer show', which they called *Salad Days*.

The Bristol audiences loved them all, particularly their 'summer show', but nobody ever dreamed that, when *Salad Days* transferred to the Vaudeville Theatre in London, it would run for six record-breaking years. Julian and Dorothy wrote four other musicals staged in London - *Free as Air*, *Hooray for Daisy* (another Bristol Christmas show), *Follow that Girl* and *Wildest Dreams*. In 1963 Dorothy then decided to resume her serious acting career. Julian continued to write and compose successful shows, with or without new collaborators. For

Stars in the making of "Salad Days"



In the original 1954 production of *Salad Days* there were no 'star' names, at least as far as London audiences were concerned. It was never that sort of show. The original cast were all members of the Bristol Old Vic, well known to Bristol audiences but, until later, not far beyond. Dorothy Reynolds, co-writer of the show with my brother Julian, played Timothy's Mother, Heloise and Asphynxia with immaculate comic timing, becoming in her later years a well known serious actress on the West End stage, and nearly all the rest of the cast could later be spotted on stage or television but 'stardom' was not their style. For eighteen months Julian Slade played first piano in the pit.

The one everlasting star from that period is Minnie the magic piano, which now has its own glass case in the theatre section of the Victoria and Albert Museum. And, as he has recounted many times, it was Minnie, and what went on behind the scenes of *Salad Days* at the Vaudeville Theatre, that sparked the star career of the then eight-year-old Cameron Mackintosh.

Stars in the making of "Salad Days"

Later London productions were rather more star strewn. The cast of the 1976 revival included comedy actress Sheila Steafel (Lady Raeburn and Asphynxia), former star of *Irma La Douce* Elizabeth Seal (Timothy's Mother and Heloise), popular Australian comedian Bill Kerr (The Tramp), and Ian Talbot, later director of the Regent's Park Theatre, (PC Boot). Wayne Sleep choreographed the show. A 1979 production on Yorkshire TV featured Ian Richardson (all five Uncles), with Simon Green and Suzanne Beagley as Tim and Jane.

Kit (three Uncles, Ambrose and The Night Club Manager) and The Widow (Troppo) were central to the 1996 West End revival, which was directed by Ned Sherrin, broadcaster and originator of the BBC's *That Was The Was Week That Was*. In 2004 a BBC Radio 2 production celebrated the fortieth anniversary of the opening of *Salad Days*, this time definitely including some 'stars' - Timothy West, Prunella Scales, Leslie Phillips and, again, Ian Richardson.

When the production of *Salad Days* that you are seeing today was last staged at the Riverside two years ago nearly every critic who came gave it a 4 star rating. When you go home why not enjoy seeing what they all said. Just click on NEWS/Reviews on www.julianslade.com. I was lucky enough to be at the London opening night of *Salad Days* at the Vaudeville Theatre in August 1954 and I believe you are now watching by far the best revival of the show since its record-breaking years.

ADRIAN SLADE

December 2012



photo: Oliver Platt

Biographies



Katy Adeny

Work includes: Dressing for *English National Ballet* (Royal Albert Hall and London Coliseum), for *Monkey*

Journey to the West (London O2). Wardrobe for *Dance Umbrella* (Royal Albert Hall), *Ghost Stories* (Duke of York), *English Touring Opera* (UK Tour), *Soul Sister* (Hackney Empire), *Cantina* (London Southbank) as well as many more.



Luke Alexander

Luke recently graduated from Arts Educational Schools, London. Theatre credits whilst training: Henrik *A Little*

Night Music, Sound Engineer/Police *Singin' In The Rain*, Simon *The Concrete Jungle*. Other credits: Ensemble & u/s Prince Charming *Cinderella* (Tunbridge Wells), dancer *Momentous Musicals* (New Wimbledon), soloist on BBC Radio 2's *Friday Night Is Music Night*. Luke is delighted to be making his professional debut in *Salad Days*.



Bill Bankes-Jones

Bill is the founder and Artistic Director of Tête à Tête where he tirelessly champions new work, and has directed all of

the company's own work to date while enjoying a very busy freelance career, recently including productions for Scottish Opera, Iford, Trinity Laban. RCM, Blackheath Halls, Oxford Shakespeare Company and Classical Opera Company.



Sarah Barnes

Sarah recently graduated from Central School of Speech and Drama, having studied BA (Hons) Theatre Practice –

Stage Management. Recent Credits include *Where The Mangrove Grows* at Theatre 503 (SM on Book), *Mudlarks* at Bush Theatre (SM on Book), *Mort The Musical* at Rose Theatre Kingston (DSM) and *Fear* at Bush Theatre (ASM)



Fred Beer

Fred is delighted to be working with Tête à Tête again after having played for the 2010/11 production of

Salad Days. This year Fred played drums for Stiles and Drew's *Soho Cinders* and has been working with Glyndebourne and LSO Discovery. Fred studied with Kevin Nutty and Gary Kettel at Trinity College of Music, London and is the drummer of The Watling Street Band.



Sam Bennellick-Jones

Since graduating from RWCMD Sam has worked in a variety of fields including Theatre, Circus and Events.

After working in Australia for the past year she has returned to London and UK touring. Highlights include Touring Stage Management for *Briefs*, Production Management at Glastonbury Festival, Perth Fringe Festival, and Stage Management for Adelaide Festival.

Biographies



Lee Bogges

Soloist Ballet Rambert Dance Company 88-95. Part of the original cast of Matthew Bourne's *Swan Lake*. Worked with numerous high level choreographers and companies including ROH, ENO, ARC Dance Company and Jeremy James. He performed with the RSC for two seasons (*Beauty and the Beast*). Played the lead in the production of *Pinocchio* with Royal Ballet. Appeared in ENO production of *Punch & Judy* at the Young Vic. Part of the original *Salad Days* cast and delighted to be returning this year!



Sam Cable

Training: LAMDA. Recent Musical Direction credits include *NewsRevue* (Canal Cafe), *Sleeping Beauty* (Castle, Wellingborough), *Footloose* (Riverhead, Louth), *Babes In Arms* (Union Theatre), *Into the Woods* (LAMDA Linbury Studio). Other credits include stage piano for *The Cherry Orchard* (National Theatre, Olivier), as well as frequent work as a rehearsal pianist and vocal coach.



Charlie Cameron

Training: Rambert School of Ballet and Contemporary Dance, Laine Theatre Arts. Theatre includes: *Don Juan Comes Back From The War* (Finborough Theatre), *Salad Days* (Tête à Tête), *The Crucible* (Regent's Park), *Peter Pan* (Brighton Theatre Royal), *Murder Mystery Musical* (Edinburgh), *Saturday Night* (Arts Theatre), *Grease* (Piccadilly Theatre), *Eugene Onegin* (ENO, Coliseum). Cartoon series: *Angelina Ballerina*, *Third and Bird*, *Lisa*, *Poppy Cat* and numerous video games.



Nicholas Collier

Nicholas trained at Doreen Bird College, Theatre Credits: *Swing* in *Wicked* (London), *FAME The Musical*, Fred in *Once Upon A Time At The Adelphi* (Union Theatre), Irving Berlin's *White Christmas*, *Cats* (Cyprus), Eugene in *Brighton Beach Memoirs*. Television: *XFactor* dancer 2008/10, *The Kevin Bishop Show*, *Ant & Dec's Saturday Night Takeaway* - *Miley Cyrus*, *Moscow Never Sleeps*.



Camila Del Monte

TV, film and theatre makeup artist and hair dresser also experienced in special effects, beauty/bridal has worked in short films, sketch shows, music videos and theatre including *School for Scandal* (Theatre Royal Bath), *The Tempest* (Theatre Royal Bath), *Charley's Aunt* (Menier Chocolate Factory).



Claire Docherty

Having done my Art foundation course at Suffolk College I am now in my third year at Central School of Speech and Drama studying Costume Construction. I have recently worked on the opening and closing ceremonies of the London Olympics, and on a short film called *Gutpunch* by Escape Films.



Mark Doubleday

Mark has designed lighting for theatre and opera for most of the producing companies in the UK as well as productions elsewhere in Europe and North America. Mark is an associate artist with Tête à Tête and has lit all but one of the company's productions.



Steve Gibson

Steve's recent projects include research for a new work by composer Ben Park, choreographer Fin Walker and director Thea Sharrock; ROH2 - Stuart Copeland's opera *Tell Tale Heart*, Anne Dudley's *Doctor's Tale*, Tarik O'Regan's *Heart of Darkness*; *Abduction from the Seraglio* at Iford Festival and Jerry Dammers' Spatial A.K.A Orchestra.



Anna Gregg

Anna has worked with The Farnham Maltings, Adonais Ballet Company, Pimlico Opera, Grange Park Opera, The Covent Garden Festival, The Big Picture Company and Early Opera Company.



Jan Hayden Rowles

Jan is a dialect coach for TV, Film and Theatre. Her work has been heard at the RSC, Shakespeare's Globe, Donmar Warehouse, Almeida, Sheffield Crucible and Manchester Royal Exchange. Also on TV *Game of Thrones*, *Mrs Biggs* and *Parade's End*. She is co-author of 'How To Do Standard English Accents'



Matthew Hawkworth

Matthew trained at Mountview Academy of Theatre Arts (Sir John Mills Scholarship). Credits include: *Olympic Opening Ceremony* (London 2012), *Macbeth* (Glyndebourne & Opéra de Lille), *Salad Days* (Tête à Tête), *Crazy For You & Oklahoma!* (Kilworth House Theatre), *Roman Holiday* (West End workshop), *Peter Pan* (Milton Keynes Theatre), *Alice in Wonderland* (Birmingham Rep) and the Honda Civic choir commercial.

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Elena Hull

Elena is a successful freelance bass player. She is an enthusiast for contemporary music and loves exploring both new repertoire and the playing possibilities of the double bass. Her current top musical interests are folk and bluegrass and she is at the beginning of putting an album together exploring the worlds of English and Scandinavian folk with the extraordinary Swedish nyckelharpa player Emilia Amper.



Anthony Ingle

Anthony has composed music for six musicals and thirty-seven plays, and directed music for seventy nine others and much traditional and contemporary opera. His particular pleasure now is to bring skills developed in *Impropa*, the UK's only and arguably best improvising opera company, to bear on the classic score of *Salad Days*.



Mark Inscoc

Theatre: *Proof*, *Hamlet! The Musical*; *Salad Days*; *Legacy Falls*; *Priscilla*, *Queen of the Desert*; *Betwixt!*; *La Cage Aux Folles*; *Blondel*; *The Ratpack*; *Beauty and The Beast*; *Whistle Down The Wind*; *Sweeney Todd*; *Sweet Charity*; *Sunday in the Park With George*; *Mack and Mabel*; *The Sound of Music*; original cast of *Sunset Boulevard*; *The Phantom of the Opera*; *Anything Goes*; *Les Misérables*.



David Keefe

David has recently been Musical Director of *Tin*, a collaboration between Miracle Theatre and English Touring Opera involving actors, singers and community choirs in Cornwall. Other credits include education projects *Shadowball* for HMDT, productions involving communities *Street Scene* and *The Human Comedy* for the Young Vic/Opera Group as well as musicals *Follies* at The Pleasance and *Thrill Me* at the Tristan Bates Theatre, London.



Richard Kent

Richard trained at The Guildford School of Acting. Professional theatre includes *Wicked* (Victoria Palace), *Les Misérables* (Queens Theatre), *The Woman in White* (Palace Theatre), *Carousel* & *The Father* (Chichester Festival), *The Producers* (UK Tour), *Taming of the Shrew* (Derby) & *The Go Between* (West Yorkshire Playhouse).



Karen Large

Recent shows: *The Promise* (Donmar at the Trafalgar Studios), *Charley's Aunt* (Menier Chocolate Factory), *The Way Of The World* (Chichester Festival), *Top Girl*, *Big Fella*, *A Dish Of Tea with Doctor Johnson*, *Andersen's English* (Out of Joint), *Brown Bomber* (HMDT Lilian Baylis Studio/Queen Elizabeth Hall). Opera: *Tosca* (Sante Fe Opera), *Fantastic Mr Fox*, *La Clemenza Di Tito*, *Il Tabarro*, *Gianni Schicchi* (ETO). Musicals: *42nd Street* (Leicester Curve), *Shadowball* (HMDT Hackney Empire/Mermaid), *Confucius Says* (HMDT Hackney Empire).



Paul Maguire

Paul has worked extensively in theatre TV and recordings. He was Musical Director for the very first *Godspell* and has rehearsed, played, conducted many West End shows since. For the BBC he worked on many Light Entertainment shows notably *The Two Ronnies*. He is delighted to be back at Riverside. He has 4 children and 6 grandchildren, is incredibly young - and modest.

Biographies



Kathryn Martin

Kathryn is delighted to again be part of Tête à Tête's *Salad Days*. Theatre includes: *Sister Act* (UK Tour), *The Mousetrap* (West End), *Lettice and Lovage* (Bath Theatre Royal), *Animal Crackers* (West End), *Decadence* (UK Tour), *Knickerbocker Glories* (Union Theatre) and Graeme Garden's *Sleeping Beauty*. Television includes: *Rosemary and Thyme* and *Sunburn* (BBC).



Tim Meacock

Recent Designs include: *Robin Hood & the Babes in the Wood*, *The Importance of Being Earnest*, *Cinderella*, *Mother Goose* (Nottingham Playhouse); *Die Entführung aus dem Serial*, *Hansel & Gretel*, *La Cenerentola* (Iford Arts); *Hansel & Gretel* (Scottish Opera); *Boston Marriage*, *The Price of Everything* (SJT) and *Hungry Ghosts* (Orange Tree Theatre).



Leo Miles

Leo trained at L'École Internationale de Théâtre Jacques Lecoq and the Royal Academy of Music. Performing credits: Henry Ford *Ragtime The Musical* (Landor Theatre, London) Tommy The Who's *Tommy* (English Theatre Frankfurt & European tour), Tony RSC's *West Side Story* (The Sage Newcastle); Kenneth Gibson *Call Me Madam* (The Union, London).

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Tom Millen

Tom trained at the Italia Conti Academy. Theatre credits include: *Annie* (UK Tour), *Buddy* (UK Tour), *What's Wrong With Angry* (King's Head Theatre), *42nd Street* (Shaw Theatre), *Jack & the Beanstalk* (King's Theatre, Edinburgh), *Much Ado About Nothing & The Tempest* (UK Tour) Television: *Genie in the House* (Nickelodeon) Commercials: *Summer Campaign* (Cartoon Network), *Chemists Assoc. Of Portugal* (Take it Easy Films). Tom has also been a Soloist for The Royal Masonic Galas on several occasions.



Fergal O'Mahony

Fergal works as Musical Director, pianist and composer. His show *Gutter Press* was developed at the Tête à Tête: The Opera Festival and has since been performed at Greenwich Theatre and St. Pauls, Covent Garden. Fergal has performed with Royal Liverpool Philharmonic Orchestra, Manchester Camerata and has toured with European Union Youth Orchestra under Vladimir Ashkenazy.



Katie Moore

Katie graduated from Bristol Old Vic and made her theatrical debut in the 2010 production of *Salad Days*. She is delighted to be reviving the role. Theatre: Laura *The Glass Menagerie* (New Vic), Susan *Swallows and Amazons* (Vaudeville Theatre & UK Tour), rehearsed readings at the National Theatre Studio. TV: Guest leads in *Doctors* (BBC1), *Behind Bars* (pilot), *Merlin* (BBC1), *Misfits* (E4).



Gemma Page

The Go Between (West Yorkshire Playhouse), *An Ideal Husband* (Vaudeville), *Kean* (Apollo), *Sweeney Todd* (National Tour), *Scrooge* (London Palladium), *Hock and Soda Water* (Chichester), *The Magistrate* (Royal Exchange), *Talk of the City* (RSC), *David Copperfield* (Sheffield), *Midsomer Murders*, *Randall & Hopkirk*, *Little Lord Fauntleroy*, *Head Over Heels* and *Topsy Turvy*.



Oliver Platt

Oliver's work as Assistant/Staff Director includes productions for Scottish Opera, Opera Holland Park, ETO, RCM and ROH. He is delighted to be back for his fourth outing with Tête-à-Tête. In the summer Oliver has his first major engagement as a Director, directing *Les Pêcheurs de Perles* for Opera Holland Park.



Sarah Playfair

Sarah is a freelance casting director specialising in opera and music-theatre. She has over 40 years of theatre experience having worked as, amongst other things, stage manager, dresser, box office assistant and company manager before specialising in opera repertoire planning and casting. For details please look at www.sarahplayfair.com



Dorothy Reynolds

Dorothy was a stage, television and screen actress as well as a writer, enjoying a close association with the Old Vic in Bristol. She collaborated many times with Julian Slade notably on *Christmas in King Street*, *The Merry Gentlemen*, *Hooray for Daisy* and *Free as Air*.



Ellie Robertson

Credits include: The Chosen Maiden/Anna, *Rattigan's Nijinsky* (Chichester Festival Theatre), Fiona *Salad Days* (Tête à Tête), Young Jean in *Sunshine on Leith* (Dundee Rep and UK tour), Ensemble *Oliver!* (Louder Than Words), title role *Snow White* (Kenneth More Theatre), Ensemble/understudy Sarah, *Our House* (Birmingham Rep), Jo/Young Alice in *Once Upon a Time at the Adelphi* (Workshop)



Quinny Sacks

Having danced with Rambert and Béjart, Quinny has choreographed for film, theatre, opera and television. Film includes *Shakespeare in Love*, *Roger Rabbit* and *The Singing Detective*. Opera productions include *The Fairy Queen* for ENO and *The Voyage* for the Met New York. Theatre includes movement for RNT, RSC, Donmar, Young Vic and Royal Court.



Claire Shovelton

CHROMA Producer Claire's past includes Riverside Studios, the Young Vic (David Thacker, Sam Mendes, Trevor Nunn, Tim Supple and Julia Bardsley), the West End, operafactory (David Freeman) and early opera company (Christian Curnyn). She is celebrating her 10th anniversary of working with CHROMA this year, and in addition to producing the wildly diverse activity of this extraordinary ensemble her present also includes Tête à Tête: The Opera Festival and freelance photography.

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Julian Slade

Salad Days broke all the West End records of its day but *Christmas in King St*, *The Merry Gentleman* and *Hooray for Daisy*, also written with Dorothy Reynolds, were equally popular with Bristol Old Vic audiences, and their *Free As Air* ran for over a year in the West End. Julian's other musical successes included *The Duenna*, *A Comedy of Errors*, *The Pursuit of Love*, *Vanity Fair* and *Trelawny*.



Tanya Stephens

Tanya trained in Musical Theatre at Arts Educational London. Her credits since graduating include; *Salad Days* (Riverside Studios/Tête à Tête 2010), *Edges* (Landor), *The Who's TOMMY!* (English Theatre, Frankfurt & European Tour) and *Dora the Explorer: Live!* (West End/Middle East & UK Tour). She is thrilled to be revisiting *Salad Days* with old and new friends.



Tony Timberlake

Tony has appeared in the West End in *Chicago*, *Hairspray*, *Spamalot*, *The Full Monty*, *Into the Woods*, *Singin' in the Rain*, *Les Misérables*, *Cats*. Credits in some of the country's leading regional theatres include *Kiss of the Spiderwomen*. *Habeas Corpus*, *Cleo*, *Camping*, *Emmanuelle* and *Dick* and *Tess of the d'Urbervilles*. Television includes; *Judge John Deed*, *Footballers' Wives*, *Powers*, *The English File*, *Look and Read- Spywatch*, *Grafters*, *The Bill*, *Dreamteam* and most recently *Eastenders*. Film: *4 More Hours* and *Over The Edge*.



Sally Tynan

Sally has recently supervised *Charley's Aunt* at the Menier Chocolate Factory, *Play Without Words* revival for Matthew Bourne at Leicester Curve and Sadler's Wells, several operas for English Touring Opera, *The Way of the World* for Chichester Festival Theatre, currently working in the west end.



Laurence Ungless

Laurence is a versatile double and electric bassist equally comfortable in classical and jazz idioms. His education began in earnest at the Yehudi Menuhin School, followed by the the Royal College of Music and the Royal Academy of Music, all on scholarship. Since moving to London, Laurence was a member of NYJO for two years and enjoys a varied career performing with Northern Sinfonia, Philharmonia Orchestra, English National Opera, Aurora Orchestra, Pete Long's Gillespiana, Callum Au Big Band, Andrea Bocelli and West End shows.



Josephine Warren

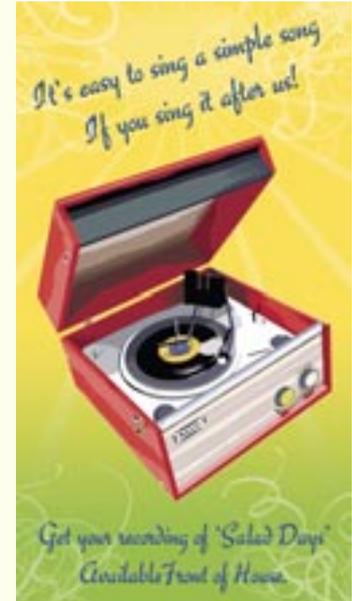
Training- Arts Educational London. Theatre: Rosa and Cora in *Beauty and the Beast*, *Andelini Sisters*, Ensemble in *Fly With The Stars*, Vanessa in *The Flatmates*. Other: Lana in *Poison Kiss*, Annie in *What Once Was*, Featured in *On a Level*, Laura in *Father and Son*, News Reader in *The End*.

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Tamsin Withers

Before studying for an MA in Stage Management at RWCMD, Tamsin worked as Press and Marketing Officer at The Nuffield Theatre, Southampton. Recent credits include various productions in training, the role of Venue Manager at RWCMD's Venue 13 at Edinburgh Fringe, and the UK tour of Frantic Assembly's *Beautiful Burnout*.



RIVERSIDESTUDIOS



Riverside Studios is a unique arts and media centre situated on the Thames in Hammersmith. It has been one of the most important venues in London for new and international performing arts for over 30 years. Riverside is founded on respecting its unique historical foundations whilst forging a new and dynamic centre for live performance, cinema, television and education. Our aspiration is to present theatre work that is 'epic' and international in quality, whilst continuing to support and platform new and up-and-coming companies. The building comprises two theatre spaces, a television studio, a cinema, a rehearsal space and an exhibition gallery.

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tête@tête



Following the critical success of a limited run in November 2009 and then an extended run over Christmas 2010/11 Tête à Tête is delighted to be back with *Salad Days* this winter.

Salad Days is a most wonderful sabbatical for Tête à Tête, away from the park we spend our days sharing a commitment to and enthusiasm for opera using intimate stagings, developing artists, audiences and art form.

With a portfolio of 15 years of uniquely creative work, Tête à Tête remains at the forefront of new and innovative opera, of exploring possible paths for the future and taking a broadly-based audience with us on this adventure. In recent years, Tête à Tête has presented/hosted more new operas than you could shake a stick at in our annual Tête à Tête: The Opera Festival, running for three weeks each August here at Riverside Studios.

Tête à Tête: The Opera Festival has over the past 6 years become a cornerstone of the opera sector by giving a vast number of artists the vital opportunity to cut their teeth and develop their skills. Participants range from most of our National Companies to all kinds of brilliantly imaginative artists young and old who come together paving the way for all kinds of possible working practices for the art-form, helping Tête à Tête inspire similar ambition and vision across the sector. We will continue exploring all kinds of futures where the outcomes are not pre ordained but there to be discovered.

Join our mailing list - email info@tete-a-tete.org.uk or visit tete-a-tete.org.uk

Do visit Tête à Tête: The Operas Online on our website where you can watch and listen to the majority of past work hosted and produced by Tête à Tête over recent years.

Your chance to buy into the future...

Tête à Tête is coming the end of its first year as an Arts Council England National Portfolio Organisation. This three-year status offers a degree of financial stability for 2012-2015. It also comes with responsibilities, and a commitment to more than match this funding. The £100,000 per year grant from Arts Council England represents just over 40% of Tête à Tête: The Opera Festival's annual turnover.

Tête à Tête has a wonderful history of support from a whole host of generous individual donors. Your gifts provide the crucial icing on the cake, the final 10% that gets us to the finishing line and to help artists young and old.

£100 supports the hosting of a guest company in Tête à Tête: The Opera Festival. The volume in which they flock to take part is a testament to how important this festival is in the development of new work.

£300 puts the seal on a whole evening of performances within a festival auditorium, helping three companies to present their work to our lively public, and hopefully a group of your friends.

£500 brings one of our *Lite Bites* into being. These are enormously popular short pieces we perform through the festival in the foyer, on the streets, in old people's homes, local offices, parks and indeed everywhere we can. *Lite Bites* are often a composing team's first introduction to the art of writing opera, and a key stage in their creative development.

£1,000 guarantees the creation of one of our Studio productions, mid-points for composing teams to develop ideas into staged performances within the festival – check out the beautiful videos of *Icarus*, *Love Songs* or *Daughters of the Elements* on our website. Again, these are a key stage in the development of both artists and ideas.

And finally, £2,000 provides that crucial last 10% for the filming, editing, uploading and hosting of all those beautiful videos on our website, together with all the photos of festival shows. *Tête à Tête: The Operas On Line* is bringing our work to tens of thousands of people world wide.

In return, while we can't promise oceans of champagne, acres of red plush or constellations of chandeliers, we will welcome you warmly into the Tête à Tête family, keep you in close contact with your sponsored project(s), make sure you are invited to events and introduce you to the artists. Above all, you will have the deep satisfaction of supporting a cornerstone in the development of new opera.

Please contact:

Caroline Steane

Secretary to the Friends

Tête à Tête

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Tête à Tête is supported by:



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and many much loved personal donors...

We would like to extend our warmest thanks to the many private donors who have kept Tête à Tête thriving and made *Salad Days* possible; we really couldn't have done it without you:

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