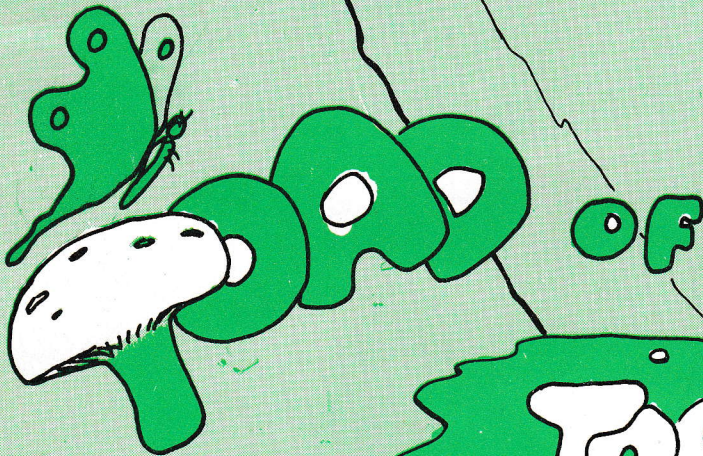


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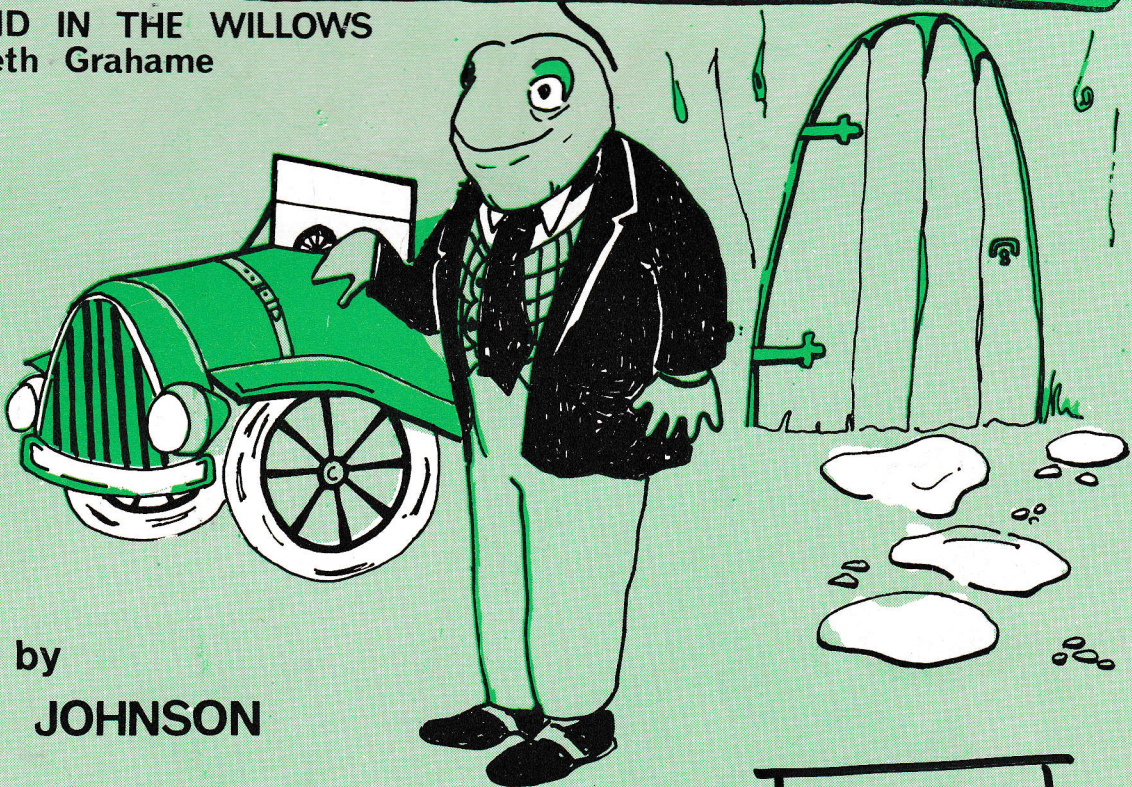
KENYA NATIONAL THEATRE
NAIROBI CITY PLAYERS
PRESENTS



TOAD HALL

by **A.A. MILNE**

adapted from
THE WIND IN THE WILLOWS
by Kenneth Grahame



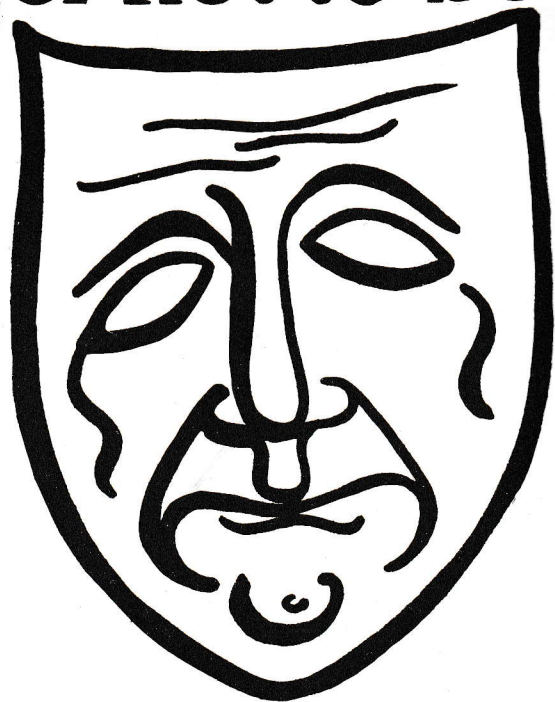
directed by
CAROL JOHNSON

1980

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City Players

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TOAD OF TOAD HALL

by

A.A. MILNE

Music by

H. FRASER - SIMSON

Directed by

CAROL JOHNSON

Adapted from **THE WIND IN THE WILLOWS**

by **Kenneth Grahame**

at

THE KENYA NATIONAL THEATRE

From 28th November to 20th December 1980



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THE STAGE AND MUSICAL DIRECTOR

CAROL JOHNSON



Actress, singer, chorus-mistress and director, Carol Johnson has had considerable theatrical experience, mostly of recent years with the Little Theatre Club in Mombasa.

Her first performance, in 1957, was in the chorus of "The Gondoliers" followed two years later by her first principal part as the soubrette in "Waltz Time" in a company headed by the well known professional singers Anne Ziegler & Webster Booth.

She has subsequently performed in over twenty productions, including nine musicals. As an actress she has played leading roles in straight plays including "Cat on a Hot Tin Roof", "Bonaventure", "The Innocents" and "Inadmissible Evidence". She has also appeared in a number of musicals and musical revues. She is an accomplished director of both musicals and plays, embracing both stage and musical direction; some highlights being "Joseph and His Amazing Technicolour Dreamcoat", "The Glass Menagerie", "Listen to the Wind", "Come Blow Your Horn" and Nigel Slade's "Interview", as well as some children's theatre. She also directed "Toad of Toad Hall" in Mombasa in 1973.

Carol Johnson was first associated with the Nairobi City Players last year when she took over the principal part of "Ruth" in their production of "The Pirates of Penzance" due to Dulcie Atwill's indisposition. Next she was Chorus Mistress for the group's production of "Guys and Dolls" last Christmas.

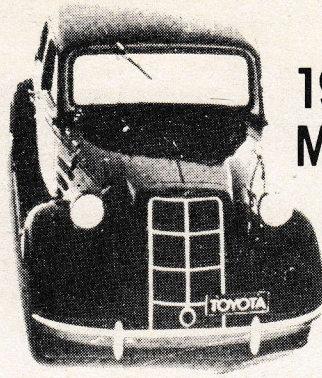
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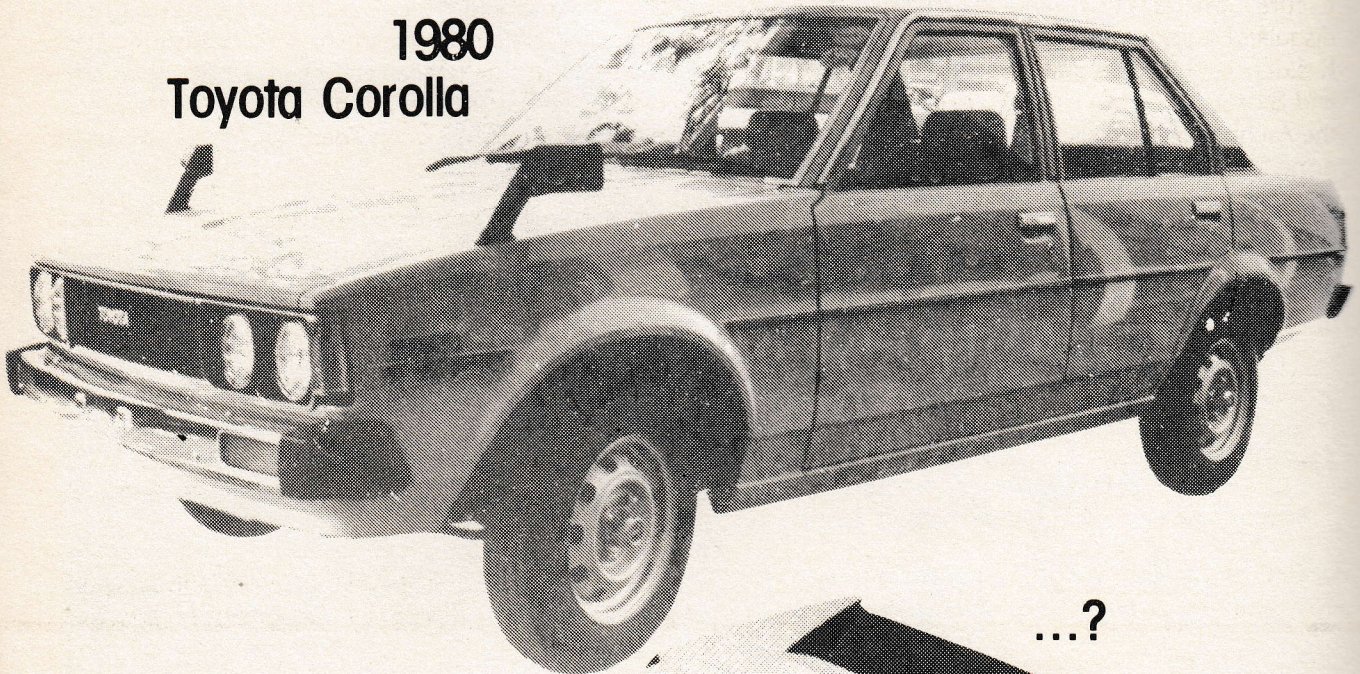
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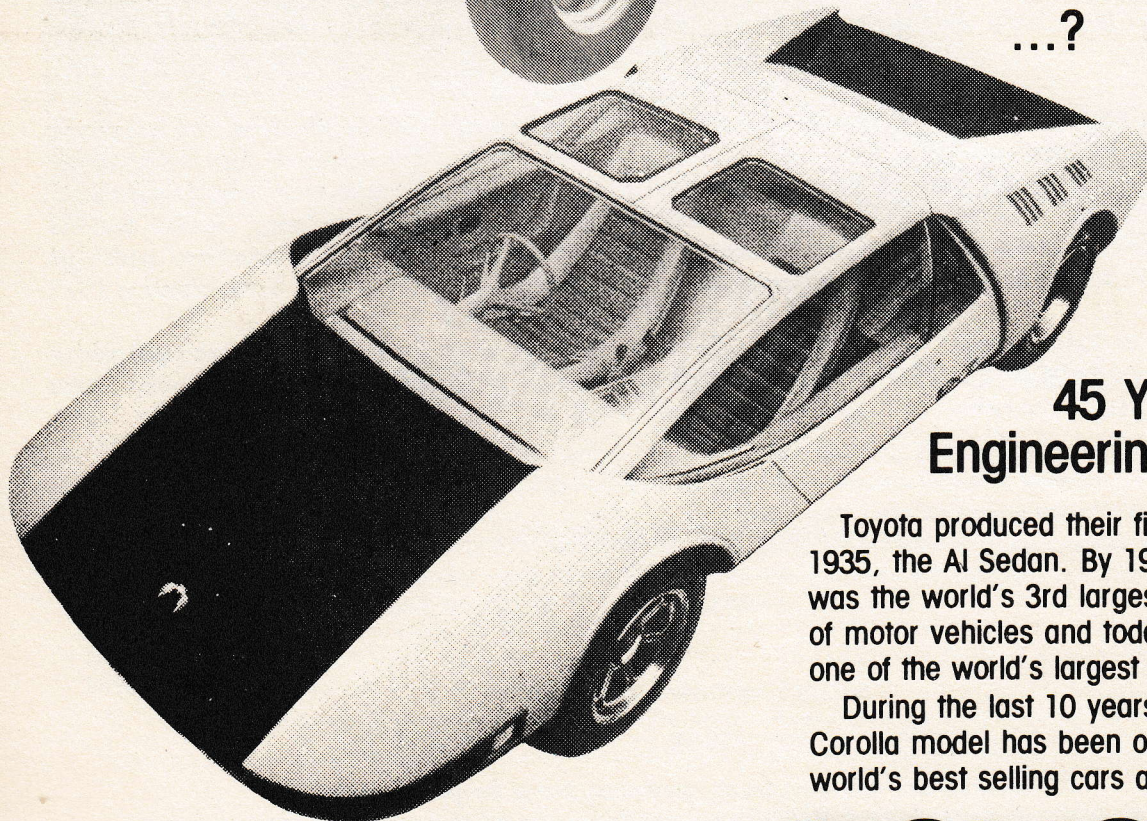


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THE STORY

Few people will fail to recognise "Toad of Toad Hall", once they hear the name "Wind in the Willows". The book, by Kenneth Grahame, with its delightful animal heroes, has enthralled children the world over for many years. In 1929 A.A. Milne (who gave us Christopher Robin and the Poch stories) dramatized the book and called it "Toad of Toad Hall" and, since then, every year — somewhere — children have flocked to see their favourite characters come to life on stage.

Toad himself — the rich, pompous, conceited, but very lovable creature, leads the fun as he goes from scrape to scrape (much to the dismay of his faithful friends Water-Rat, Mole and Badger) as he amuses himself with one hobby after another — each new craze becoming more dangerous than the one before. Beginning with a picnic on the River Bank, he goes from boating to touring the countryside in a caravan, which is then destroyed in an accident with a motorcar. He is then overwhelmed by the "Poop-Poop" of this Glorious way to Travel and, in the grip of his new motor-car craze, he proceeds from smash to smash, eventually stealing a car (after he has evaded his friends' attempts to cure him). He is then sentenced to prison for twenty years but, with the help of the jailer's daughter, he escapes in disguise. His pride once again almost leads to his downfall, but he eventually arrives safely at his friend Ratty's Riverside Residence, only to be given the dreadful news that the Wildwooders — those dreaded enemies the Ferrets, Weasles and Stoats— have taken over Toad Hall. The wise Mr. Badger (who knew Toad's father, his grandfather AND his uncle, the Archbishop) reveals the whereabouts of a secret passage to Toad Hall, whereupon Toad, Rat, Mole and Badger, armed to the teeth, attack the enemy and, against great odds, win back Toad Hall.

H. Fraser-Simson wrote the music, which is lilting and full of very hummable melodies, from Toad's own song of self-praise, to the Wildwooder's evil war-song, the ballets, and the lovely Christmas Carol sung in the snow by the Fieldmice.

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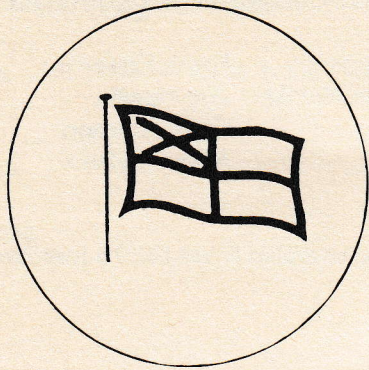
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THE NAIROBI CITY PLAYERS

In September 1956 an "acting group" was formed to be known as the Nairobi City Players, and in its Constitution were set down the following aims and objects:-

- (a) Regularly to present theatrical productions of a good dramatic and artistic standard by utilising and co-ordinating the best available talent, producers, set designers and technical stage assistants.
- (b) Towards the fulfilment of (a) above, to be unstinting in the cost of production, subject to the limit set by the Standing Committee.
- (c) To take all necessary steps to encourage the drama and to improve the facilities available for theatrical productions. The City Players have adhered rigidly to these aims from their formation and since that time have presented a total of 92 productions including 33 full-scale musicals, mostly at the Kenya National Theatre.

The Nairobi City Players under the esteemed patronage of the Hon. Charles Njonjo, EGH, MP, are controlled by a Standing Committee as follows:-

Bryan Epsom (Chairman)	Gordon Purcell (Treasurer)	Frank Edwards
Brenda Goodman (Secretary)	Benny Goodman (Executive Member)	Joe Muriithi
Ken Latham	Ivor Maynard	Carol Johnson
Rurik Ronsky	Marianne Herne	Manny Sidnick
Peter Pearce	Jeff Arnold	

In addition to the Committee there is an Associate Membership limited to 75 members.



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MUSICAL NUMBERS

Overture

Prologue - Down by the Willows

Nurse

ACT ONE

Thunderstorm — War Song and Dance

The Ferrets, Weasels and Stoats

Mole's Song

Mole

Christmas Carol - Joy Shall be Yours in the Morning

The Fieldmice

Duck's Ditty

Rat

ACT TWO

The Judge's Song

Judge

Toad's Song

Toad

ACT THREE

Rat's Song

Rat

Quartet

Toad, Badger, Rat and Mole

Weasel's Song

Chief Weasel and Chorus

Finale

The Company

Epilogue (Animal's Theme and Willow Music)

The Company

SYNOPSIS OF SCENES

PROLOGUE: Down by the Willows. A warm morning in Spring

- ACT I. Scene 1. The River Bank, a moment later.
Scene 2. The Wildwood. The middle of winter.
Scene 3. Badger's Underground Home, a moment later.
Scene 4. The same. A Spring morning, some weeks later.

INTERVAL

- ACT II. Scene 1. The Court-house.
Scene 2. The Dungeon - a month later.
Scene 3. The Canal Bank. Early morning.

INTERVAL

- ACT III. Scene 1. Rat's Riverside Residence.
Scene 2. The Secret Passage.
Scene 3. The Banqueting Hall in Toad Hall.

EPILOGUE: The Wind in the Willows.

*There was a young toad
from Toad Hall,
whose knowledge on travel
would appal,
so when planning a trip —
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THE PRODUCTION TEAM

Production Manager	Ken Latham
Stage Manager	Allaudin Qureshi
Assistant Stage Managers	Alan Hindley and Frank Edwards
Prompt	Tina Shaw
Construction Manager	Ivor Maynard
Set Design	Malcolm Redford and Benny Goodman
Set Decor	Malcolm Redford
Set Construction & Painting	Dick Shortt, Ken Latham, Benny, Brenda & Gail Goodman, Manny Sidnick, Henry Aluda, Steve Thompson, Richard Mangoli, Gregory Nzau, Juliet Barnes, June & Suzie Shaw, Marie Latham, Jeff Arnold, Jane Jarman, Barbara Maynard, Ian Castledeen, Tony Phillips, John Scott-Hepburn, Martin Jones, Colin Evans, Rick Browning, Andy Waters, Dave Tucknott, Chris Ellis, Rosemary Robbins, Robin Dowling, Marjorie Arnold, Jon Mills, Audrey Dias.
Stage Crew	Avtar Sehmbi, Rashpal Panesar, Sati Sehmbi, Azhar Mughal, Reham Qureshi, Ivor Maynard, Juliet Barnes, June & Suzie Shaw, Gordon Bell, Ian Castledeen, Audrey Dias, Marjorie Arnold, Clive Critchlow, Mohinder Bhambra
Rehearsal Pianist	Norma Lindley
Lighting Design	Benny Goodman
Lighting Operation	Dick Shortt, Jason Mwai, Duncan Baker and Peter Strafford
Follow-Spot Operator	Ligia Dias
Sound	Peter Strafford
Costumes	Shirley Bishop
Assisted by:	Helen Mills, Kirsten Turpie, Brenda Purcell, Carol Norman, Barbara Maynard and Jane Wooding
Tailoring	Mr. P.D. Bhadresa
Horses' Heads	Rosemary Robbins
Properties	Marie Latham and Rosemary Robbins
Assisted by:	Denise White, Dorcas Sidnick, Gina Rutherford, Gerda Critchlow, Hilary Mitchell, Marie Edwards, Joan Quinn and Raina Kishanani.
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Programme	Marianne Heme
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The Nairobi City Players wish to thank all those who have assisted in any way after this programme went to press.

TOAD OF TO

Stage and Musical Director
 CAROL JOHNS
 Choreographer
 VICKY DALY

PRODUCTION MANAGER
 KEN LATHAM

**Fieldmice-Rabbits
 and Squirrels:**

Alison Cowie
 Fiona Cowie
 Bronya Elderkin
 Marion Fonville
 Claire-Louise Johnson
 Sikin Mohamed
 Amanda Parazzi
 Carol Smith
 Tina Smith
 Sanchia White

Ferrets:

Frances Cattermole
 Simona Diale
 Jessica Elderkin
 James Koch
 Christina Senabulya
 Karin Soucy
 Maureen Turner

Lead Pianist

Phyllis Hand
 with
 Michael James

Marigold
 Nurse
 Mole
 Rat
 Badger
 Toad
 Alfred the Horse
 Chief Ferret
 Chief Weasel
 Chief Stoat
 Policeman
 Goaler
 Usher
 Judge
 Turkey
 Duck
 Phoebe
 Aunt
 White Rabbit
 Bargewoman
 Barge Horse

Cast in order of appearance

The Dancers
 Angela Bell, Frances Cattermole,
 Barbara Harmon, Catherine Harmon,
 Alice Senabulya, Christina Senabulya

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F TOAD HALL

Director and Musical Director

CAROL JOHNSON

Choreographer

VICKY UDALL

Cast in order of Appearance

..... Bronya Elderkin & Marion Fonville
..... Hilary O'Donoghue
..... Peter Davies
..... Bruce Kennedy
..... Hugh Cowie
..... Mike Johnson
..... Adrian Haddad & Frances Cattermole
..... Gerald Irungu
..... Rod Parratt
..... Richard Allen
..... Gordon Purcell
..... Gerald Irungu
..... Richard Allen
..... Robert Kingston-Davies
..... Barbara Maynard
..... Joan Greene
..... Barbara Harmon
..... Maureen Turner
..... Vicky Udall
..... Barbara Maynard
..... Dave Tucknott & Chris Ellis

The Dancers

Frances Cattermole, Sarah Gichuru,
Joan Greene, Catherine Harmon, Jackie Holt,
Christina Senabulya

STAGE MANAGER
ALLAUDIN QURESHI

Weasles:

Sarah Gichuru
Barbara Harmon
Catherine Harmon
Mary-Elizabeth Harmon
Mary Kashangaki
Tom Kashangaki
Philomena Muraya
Alice Senabulya

Stoats:

Angela Bell
Hilary O'Donoghue
Joan Greene
Adrian Haddad
Steven Haddad
Jackie Holt
Joanne de Souza
Kerrie Ticknor

Costumes:

Shirley Bishop

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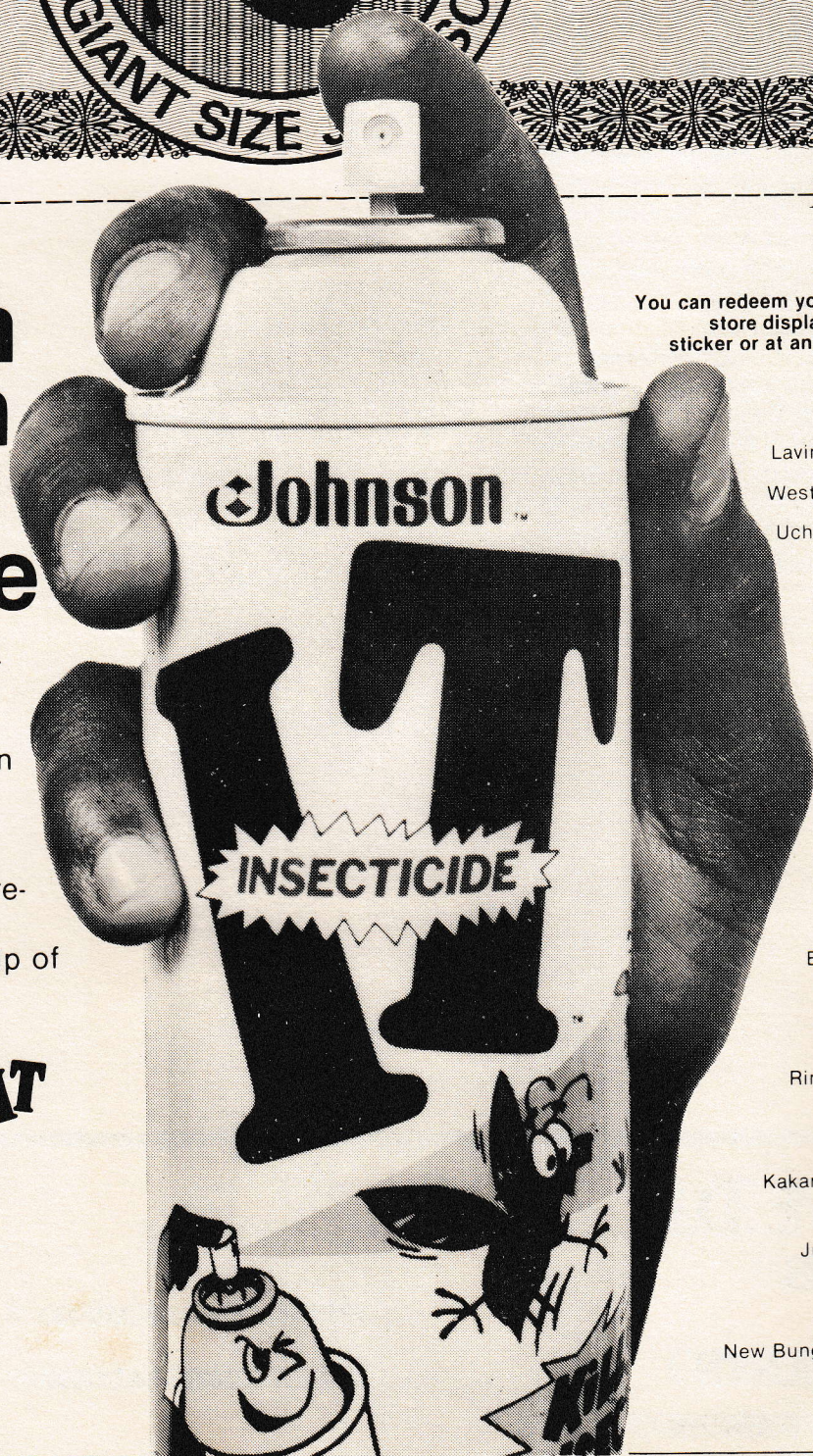
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THE MUSICIANS



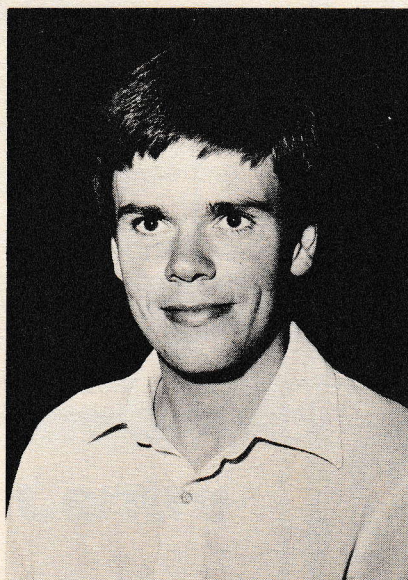
Phyllis Hand — Leading Pianist

Phyllis Hand is a Licentiate of the Royal Academy of Music and an excellent musician. She has had considerable musical experience in Kenya where she and her husband, David, a singer, have been involved in many musical productions.

Phyllis started her associations with the Nairobi City Players in 1967 for their production of Rodgers & Hammerstein's "The Sound of Music" for which she was both rehearsal pianist and played the piano in the orchestra conducted by Nat Kofsky. In fact Mr. Kofsky was responsible for introducing her to the group since when she has been the lynch-pin for most N.C.P. "big" musical shows.

Rehearsal pianist usually means that Phyllis plays at practically every rehearsal and then, as a member of the orchestra, at every performance. She has made this outstanding contribution for all of the following City Players musicals: "Guys and Dolls" (twice — in 1968 and 1979), "My Fair Lady", "How to Succeed in Business Without Really Trying", "Kiss Me Kate", "Cabaret", "The King and I", "Oklahoma" and now "Toad of Toad Hall".

She is joined in this show by another talented pianist, Michael James, who is a member of the staff of the Starehe Boy's Centre.



Michael James — Pianist

Vicky Udall is an extremely versatile dancer and actress. She was trained at the Elmhurst Ballet School in Camberley, Surrey, England. Upon completing her training she entered the professional theatre world in England and appeared in many musical shows.

Her musicals include "Sail Away" by Noel Coward, "No Strings" by Richard Rodgers, "Maggie May" by Lionel Bart and "West Side Story" by Leonard Bernstein and Stephen Sondheim. She appeared in several pantomimes in repertory and also one pantomime at the London Palladium with a cast headed by Charlie Drake, Jannette Scott and Gary Miller. She was in a revue at the Mayfair Theatre — "In the Picture" directed by Joan Heal and worked as a dancer in various night clubs including the Astor, Blue Angel and Dannie La Rue's. As a dancer also she had a considerable amount of experience in variety spectacles, including "Sunday Night at the Palladium", the "Bruce Forsythe" shows, and other shows headed by such stars as Cilla Black, Sandy Shaw, Morecombe and Wise, Des O'Connor, Peter Cook and Dudley Moore. She was in two Royal Command Performances.

Her films include "The Knack", "30 is a Dangerous Age" with Dudley Moore, and "The Human Factor". She appeared in the TV Series "Edward and Mrs. Simpson" and Michael Bentine's "Allsquare".

She has worked in repertory theatre at the Belgrade, Coventry, the Connaught, Worthing, and, of course, many times at the Donovan Maule Theatre in Nairobi where she has just been appearing in "Black Comedy".

Her work with the Nairobi City Players includes "Godspell", "An Inspector Calls", "Cabaret" (the leading role of Sally Bowles), "The Merry Widow", "Oklahoma!" and "Guys and Dolls" (the leading role of Adelaide).

VICKY UDALL

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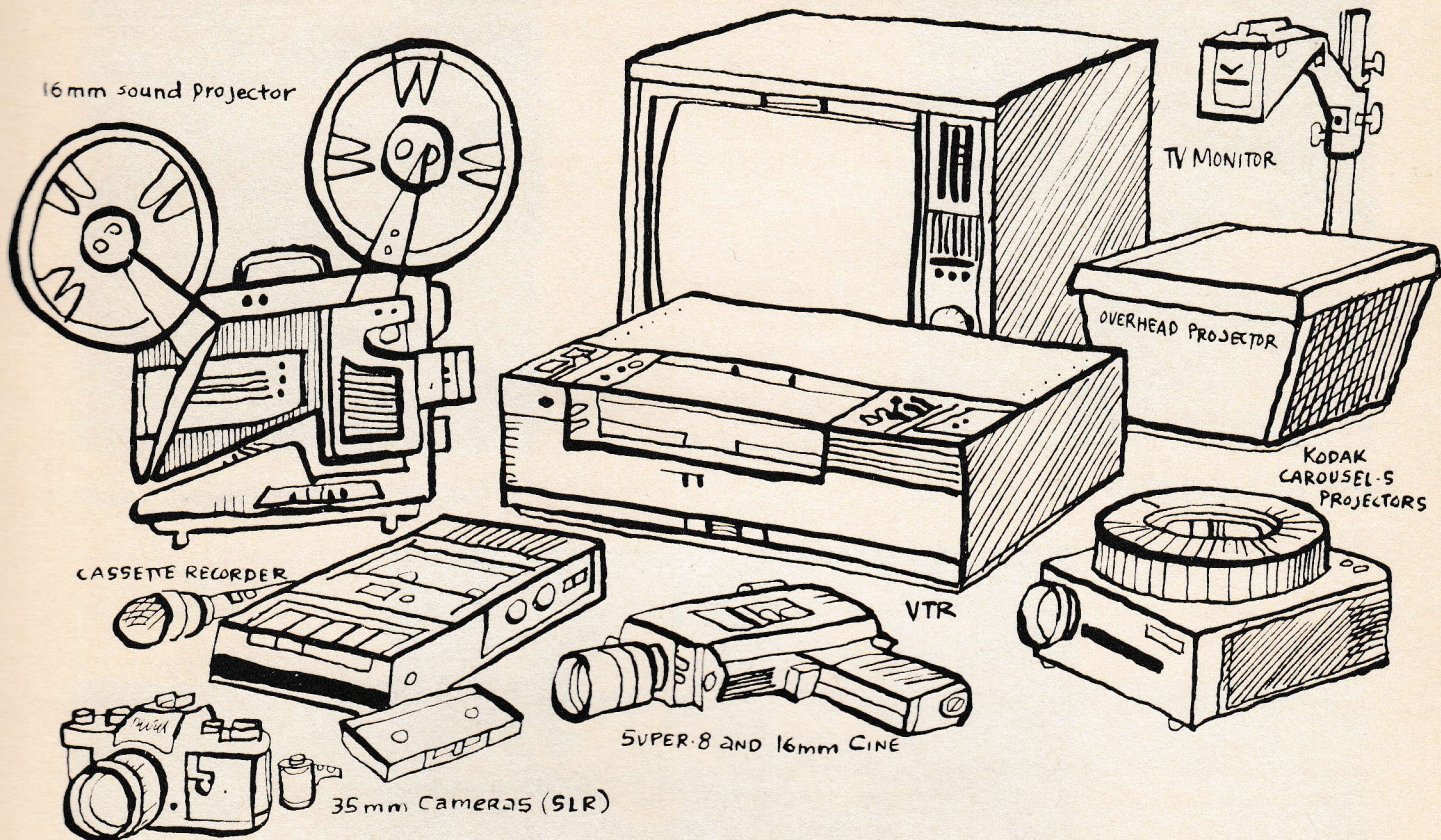
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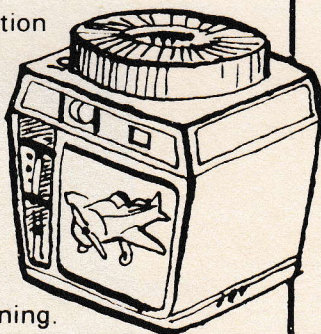
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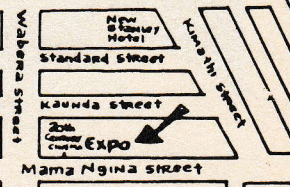
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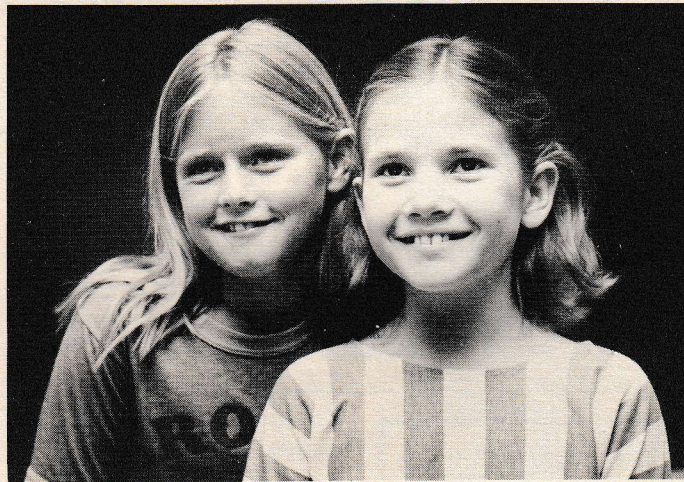
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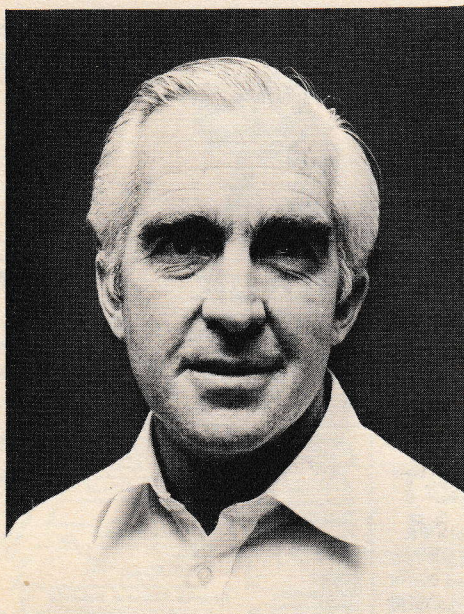
Mike Johnson — "Toad"



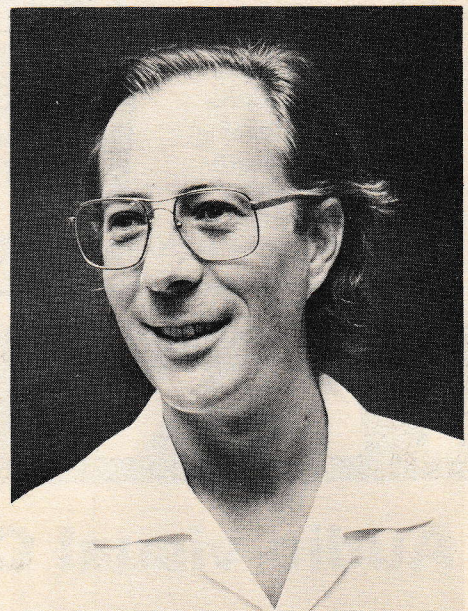
Peter Davies — "Mole"



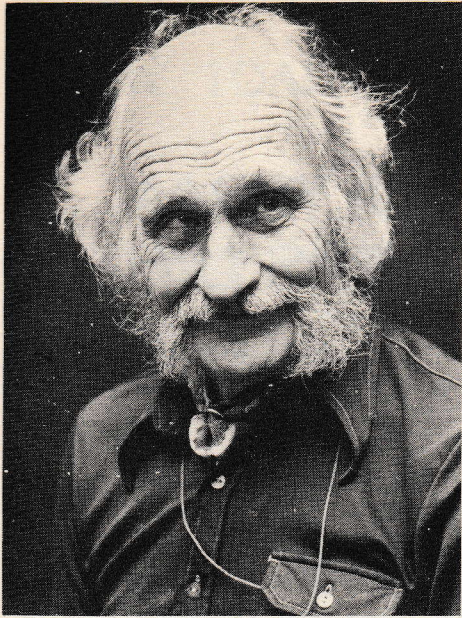
Bronya Elderkin (left) and Marion Fonville — alternating as "Marigold"



Hugh Cowie — "Badger"



Bruce Kennedy — "Rat"



Robert Kingston-Davies — "Judge"



Rod Parratt — "Chief Weasel"



Barbara Harmon — "Phoebe" and "A Weasel"



Maureen Turner — "Aunt" and "A Ferret"



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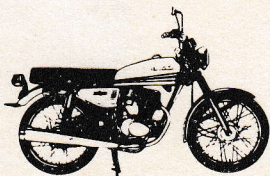
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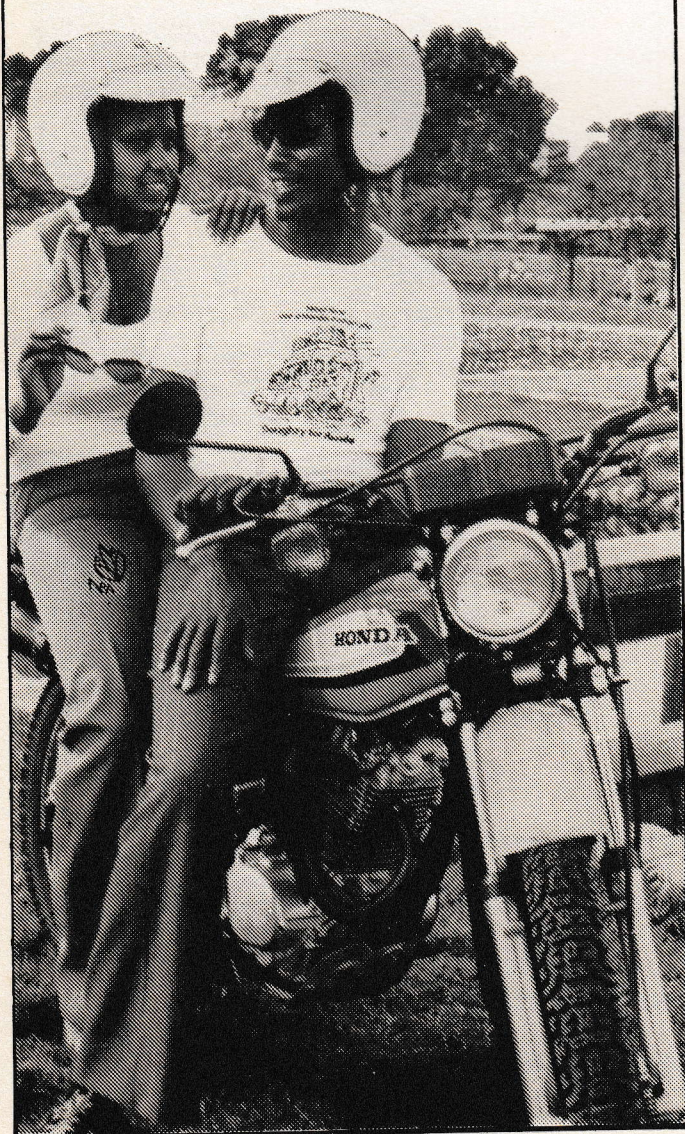


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HOW "TOAD OF TOAD HALL" CAME TO BE WRITTEN

by A.A. Milne

There are familiarities which we will allow only ourselves to take. Your hands and my hands are no cleaner than anybody else's hands, yet the sort of well-thumbed bread-and-butter which we prefer is that on which we have placed our own thumbs. It may be that to turn Mr. Kenneth Grahame into a play is to leave unattractive finger-marks all over him, but I love his books so much that I cannot bear to think of anybody else disfiguring them. That is why I accepted a suggestion, which I should have refused in the case of any other book as too difficult for me, that I should dramatize **The Wind in the Willows**.

There are two well-known ways in which to make a play out of a book. You may insist on being faithful to the author, which means that the scene in the aeroplane on page 673 must be got in somehow, however impossible dramatically, or, with somebody else's idea in your pocket, you may insist on being faithful to yourself, which means that by the middle of Act III everybody will realize how right the original author was to have made a book of it. There may be a third way, in which case I have tried to follow it. If, as is more likely, there isn't, then I have **not** made a play of **The Wind in the Willows**. But I have, I hope, made some sort of entertainment, with enough of Kenneth Grahame in it to appease his many admirers, and enough of me in it to justify my name upon the title-page.

Of course I have left out all the best parts of the book; and for that, if he has any knowledge of the theatre, Mr. Grahame will thank me. With a Rat and Mole from the Green Room Club, a Baby Otter from Conti, a Pan from Clarkson's, and a wind (off) whispering in the reeds of Harker, we are not going to add any fresh thrill to the thrill which the loveliness of **The Piper at the Gates of Dawn** has already given its readers. Whether there is, indeed, any way of putting these animals on the stage must be left to managers, professional and amateur, to find out. But it seemed clear to me that Rat and Toad, Mole and Badger could only face the footlights with hope of success if they were content to amuse their audiences. There are both beauty and comedy in the book, but the beauty must be left to blossom there, for I, anyhow, shall not attempt to transplant it.

But can one transplant even the comedy? Perhaps it has happened to you, as it has certainly happened to me, that you have tried to explain a fantastic idea to an entirely matter-of-fact person. 'But they **don't**,' he says, and 'You **can't**,' and 'I don't see **why**, just because—' and 'Even if you assume that—' and 'I thought you said just now that he **hadn't**.' By this time you have thrown the ink-pot at him, with enough of accuracy, let us hope, to save you from his ultimatum, which is this: 'However fantastic your assumption, you **must** work it out logically' — that is to say, realistically.

To such a mind **The Wind in the Willows** makes no appeal, for it is not worked out logically. In reading the book, it is necessary to think of Mole, for instance, sometimes as an actual mole, sometimes as such a mole in human clothes, sometimes as a mole grown to human size, sometimes as walking on two legs, sometimes on four. He is a mole, he isn't a mole. What is he? I don't know. And, not being a matter-of-fact person, I don't mind. At least, I do know, and still I don't mind. He is a fairy, like so many immortal characters in fiction; and, as a fairy, he can do, or be, anything.

But the stage has no place for fairies. There is a horrid realism about the theatre, from which, however hard we try, we can never quite escape. Once we put Mole and his friends on the boards we have to be definite about them. What do they look like?

To answer this here is difficult. To say at rehearsal what they do not look like will be easy. Vaguely I see them made up on the lines of the Cat in **The Blue Bird** and the Hen Pheasant in **Chantecler**. As regards their relative sizes, Toad should be short and fat, Badger tall and elderly, Rat and Mole young and slender. Indeed Mole might well be played by some boyish young actress. The 'humans', Judge, Policeman, Usher and the rest, should be as fantastic as possible, with a hint of the animal world about them. Only Pheobe must keep her own pretty face, but even she must be no mortal. I see her in a ballet skirt or something entirely unsuitable to a jailer's daughter, pirouetting absurdly about the prison.

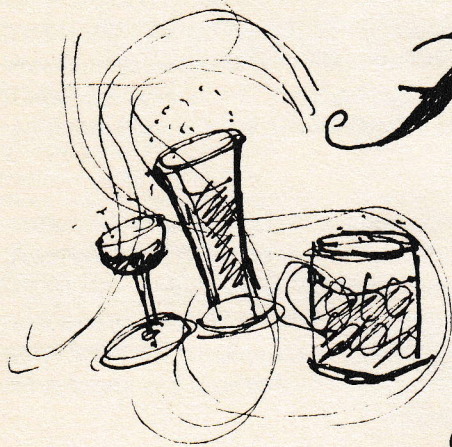
But no doubt the producer will see them all differently. If he is an amateur, I shall congratulate him on his enterprise and wish him luck; if he is a professional, I shall be there to watch him, and, no doubt, to tell him enthusiastically how much better his ideas are than mine.

A.A.M.

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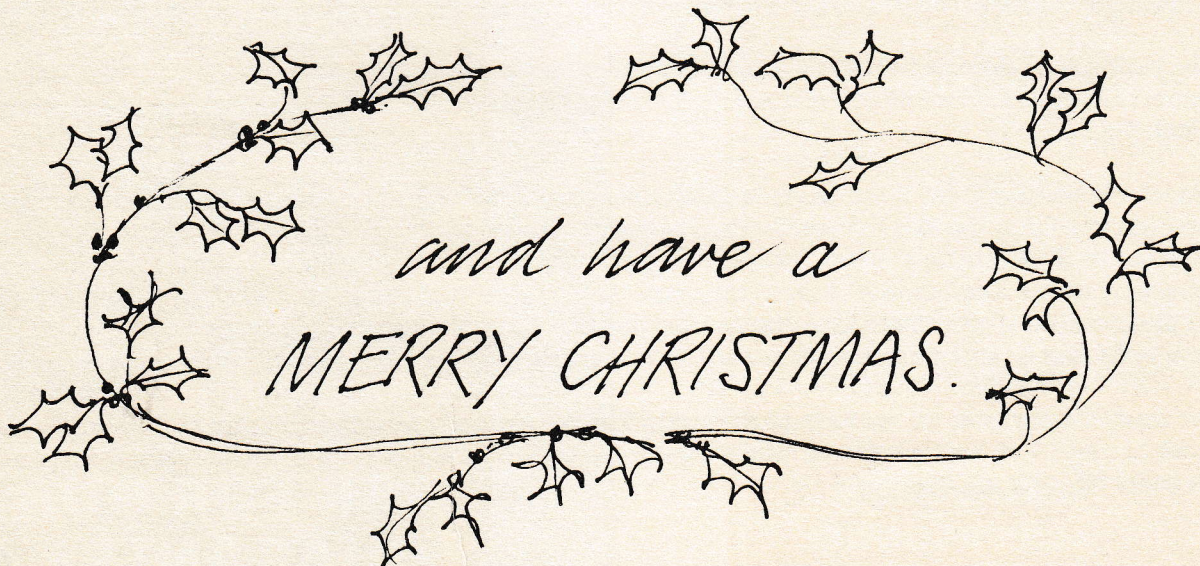
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The Nairobi City Players wish to acknowledge all those persons who willingly gave their assistance in many ways after this programme went to press. "The Players" are most grateful for their co-operation.

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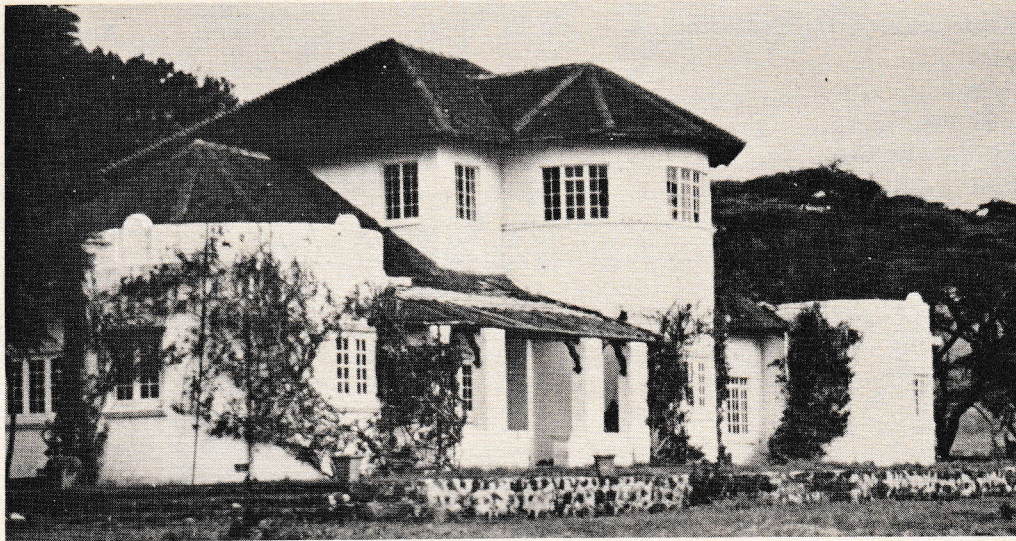
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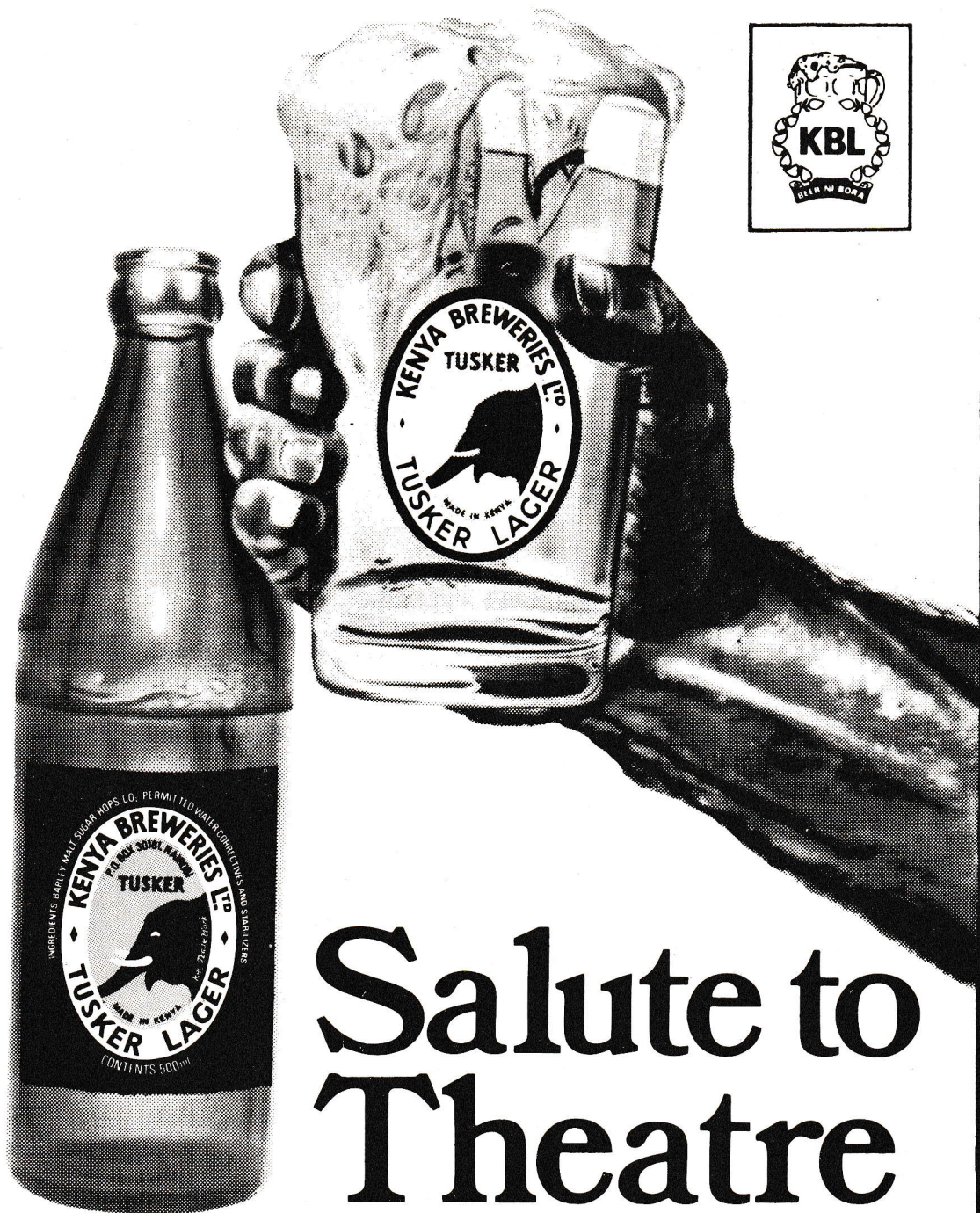
PAST PRODUCTIONS

BY NAIROBI CITY PLAYERS

- 1956 "The Love of Four Colonels" by Peter Ustinov.
- 1957 "The Man Who Came to Dinner" by Moss Hart and George S. Kaufman.
"Ring Round The Moon" by Jean Anouilh.
"Payment Deferred" by Jeffrey Dell.
- 1958 "Romanoff and Juliet" by Peter Ustinov.
"Two Gentlemen of Soho" by A.P. Herbert. (Winning Entry Kenya Drama Festival, 1958)
"Carrington V.C." by Dorothy and Campbell Christie.
"Will Any Gentleman" by Vernon Sylvaine.
- 1959 "Rope" by Patrick Hamilton.
"You Can't Take It With You" by Moss Hart and George S. Kaufman.
"The Paragon" by Roland and Michael Pertwee.
- 1960 "The Diary of Anne Frank" by Frances Goodrich and Albert Hackett.
"Six Characters In Search of An Author" by Pirandello.
"A Farrago" Comprising
 "The Proposal" by Chekhov.
 "Uneasy Lies the Head..." from Shakespeare.
 "Red Peppers" by Noel Coward.
- 1961 "The King and I" by Rodgers and Hammerstein.
"The Caine Mutiny Court Martial" by Herman Wouk.
"The House by the Lake" by Hugh Mills.
"The Bespoke Overcoat" by Wolf Mankowitz. (Winning Entry Kenya Drama Festival, 1961)
"The Hole" by N.F. Simpson. (Drama Festival Entry, 1961)
- 1962 "Caesar and Cleopatra" by George Bernard Shaw.
"The Long and the Short and the Tall" by Willis Hall.
"Men Without Shadows" by Jean Paul Sartre. (Placed Third Winning Entry Kenya Drama Festival, 1962)
"No Fixed Abode" by Clive Exton. (Drama Festival Entry, 1962)
- 1963 "See How They Run" by Philip King.
"Annie Get Your Gun" by Irving Berlin, Herbert and Dorothy Fields.
"Irma La Douce" by Marguerite Monnot and Alexandre Breffort.
Excerpts from "St. Joan" by George Bernard Shaw. (Placed Second Winning Entry Kenya Drama Festival, 1963)
"The Resounding Tinkle" by N.F. Simpson. (Drama Festival Entry, 1963)
- 1964 "South Pacific" by Rodgers and Hammerstein.
"Ross" by Terence Rattigan.
"The Valiant" by Holworthy Hall and Robert Middlemass. (Winning Entry Kenya Drama Festival, 1964)
"The Scar" by Rebecca Njau. (Placed Third Winning Entry Kenya Drama Festival, 1964 and also Best Original Play)
"Oklahoma!" by Rodgers and Hammerstein.
- 1965 "The Country Wife" by William Wycherley.
"The Duchess of Malfi" by John Webster. (Placed Joint Third Winning Entry Kenya Drama Festival, 1965)
"The Wizard of Oz" by Frank Baum, Harold Arlen and E.Y. Harburg.
- 1966 "A View From The Bridge" by Arthur Miller.
"The Man Who Came to Dinner" (revival) by Moss Hart and George S. Kaufman.
- 1967 "Twelve Angry Men" by Reginald Rose.
A Double Bill of—
 "Lunch Hour" by John Mortimer.
 "One Way Pendulum" by N.F. Simpson.
"The Sound of Music" by Rodgers and Hammerstein.
- 1968 "A Streetcar Named Desire" by Tennessee Williams.
"Guys and Dolls" by Frank Loesser, Jo Swerling and Abe Burrows.
"My Fair Lady" by Alan Jay Lerner and Frederick Loewe.

Past Productions continued

- 1969 "The Affair" by Ronald Millar.
"How to Succeed in Business Without Really Trying" by Frank Loesser and Abe Burrows.
"After the Fall" by Arthur Miller.
"Kiss Me Kate" by Cole Porter and Bella & Sam Spewack.
- 1970 "The Magistrate" by Sir Arthur Wing Pinero.
A Double Bill of—
 "The Dock Brief" by John Mortimer.
 "The Real Inspector Hound" by Tom Stoppard.
"The Lion and the Jewel" by Wole Soyinka.
 (In association with the National Theatre Company of Kenya)
"The Pyjama Game" by Richard Adler, Jerry Ross, George Abbot and Richard Bissell.
- 1971 "Hadrian VII" by Peter Luke.
"Fiddler on the Roof" by Joseph Stein, Jerry Boch and Sheldon Harnick.
"Kismet" by Robert Wright, George Forrest, Charles Lederer and Luther Davies.
- 1972 "Under Milk Wood" by Dylan Thomas.
"Salad Days" by Julian Slade and Dorothy Reynolds.
"Saint Joan" by George Bernard Shaw.
"Hello, Dolly!" by Michael Stewart and Jerry Herman.
- 1973 "Conduct Unbecoming" by Barry England.
"Man of La Mancha" by Dale Wasserman, Mitch Leigh and Joe Darion.
"A Voyage Round My Father" by John Mortimer.
- 1974 "Minstrels 1974" by Benny Goodman.
"Everything in the Garden" by Giles Cooper.
"Godspell" by John Michael Tebelak and Stephen Schwartz.
"The Rainmaker" by N. Richard Nash.
"Oliver" by Lionel Bart.
- 1975 "Minstrels 1975" by Benny Goodman.
"The Masters" by Ronald Millar (based on book by C.P. Snow).
"Genesis" by David Kelsey, Kendal Davies and Charles Bound.
"An Inspector Calls" by J.B. Priestley.
"Another Opening" by Benny Goodman.
- 1976 "Hostile Witness" by Jack Roffey.
"Cabaret" by Fred Ebb and John Kander.
"A Funny Thing Happened on the way to the Forum" by Stephen Sondheim, Larry Gelbart,
and Burth Shevelove.
- 1977 A "Trio" Season of productions including—
 "The Man in the Glass Booth" by Robert Shaw.
 "The Fantasticks" by Tom Jones and Harvey Schmidt.
 "The Desperate Hours" by Joseph Hayes.
"The Merry Widow" by Franz Lehar.
"The King & I" by Rodgers and Hammerstein
- 1978 "Ministrels 1978" by Benny Goodman.
"The Barber of Seville" by G. Rossini.
"Oklahoma!" by Rodgers and Hammerstein.
- 1979 "The Pirates of Penzance" by Gilbert and Sullivan
"Guys and Dolls" by Frank Loesser
- 1980 "Side by Side by Sondheim" by Stephen Sondheim
"H.M.S. Pinafore" by Gilbert and Sullivan.
"Crown Matrimonial" by Royce Ryton



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