

Halifax Gilbert and Sullivan Society presents

# Utopia Limited

7 – 10 November  
2018

Programme

£1.00



## From the chairman

Welcome to our fiftieth anniversary year production.

This has been a great year of celebration for us and we have enjoyed a number of events to mark this milestone.

At our Gala Dinner it was good to meet up again with founder members and people who had helped us over the years. Our anniversary concert, with guest performers, was held at St Jude's Church, Halifax. We performed in front of a large and enthusiastic audience.

Less formally, we enjoyed a local interest walk around Salterhebble, led by our own Richard Buxton, followed by afternoon tea in my garden, and then in late Summer we took a trip to Bolton Abbey in a vintage Halifax bus, owned by our past chairman Kelvyn Waites and driven by our President Andrew Stopford.



2018 also saw our successful application for charitable status with the many financial advantages this brings the society.

I feel this is a very strong society with many loyal and longstanding members who look after each other.

We are now looking forward to performing *Utopia Ltd*, which the society last presented in 1989, and we very much hope you will enjoy the show.

Thank you for your support.

*Stephanie J Bolton*



### HALIFAX GILBERT AND SULLIVAN SOCIETY

Andrew Stopford (President), Stephanie Bolton (Chairman), Stuart Summerscales (Vice-Chairman), Kathryn Buxton (Secretary), Fintan O'Shea (Treasurer)

Richard Buxton, Steven Greenwood, Deborah Hammond, Peter Skelton, Peter Sugden (Committee members)

*Page sponsored by Stephanie Bolton*

## The Society

Halifax Gilbert and Sullivan Society was originally formed in 1968, and gave its first public full-dress performance three years later at Halifax Playhouse. The annual production in the late autumn, still at the Playhouse, remains the Society's major public appearance, but we also offer a season of public concerts in the spring, usually between March and June. We are always pleased to perform at new venues in and around Halifax or further afield, and anyone wishing to organise a concert should contact the Secretary (see below).

The Society meets to rehearse on Friday evenings throughout the year at All Saints Church Hall, Skircoat Green, Halifax. Three or four of these Friday evenings during the year are given over to informal concerts and Club Nights, where we will sing through a complete Gilbert and Sullivan opera, or perhaps another piece from the same period, with the audience providing the chorus. Members of the public are always welcome to join us (and sing with us, although that's not compulsory!) on these occasions.

If you would like to sing with or support the Society yourself, you are very welcome to turn up at the rehearsal room on a Friday evening (7.45 onwards). Alternatively you may contact the Secretary, Kathryn Buxton, 34 Fir Road, Huddersfield, HD1 4JE (01484-301291). If you don't sing yourself, but can perhaps offer organisational or other practical skills, you will be equally welcome. We look forward to seeing you in the future!

**Check what's happening on our website - [www.halifaxgands.org.uk](http://www.halifaxgands.org.uk)  
You can also find our Facebook page**



*Kathryn Buxton  
Society Secretary  
(and Lady Sophy)*

Halifax Gilbert and Sullivan Society present their

### **Christmas Pot-pourri**

at All Saints Church Hall, Godfrey Road, Skircoat Green

on Friday 14 December at 7.45 pm

Free admission with retiring collection. Bring along your party piece!

Ring 01484 301291 for information

*Page sponsored by Kelvyn and Pam Waites*

## Background to the story

King Paramount the First of Utopia rules an island which lies in the most agreeable part of the South Pacific, its lazy and contented inhabitants wanting for nothing as their benevolent monarch caters for their every wish.

Their system of government has evolved through various stages to its current form of Despotism tempered by Dynamite. The King is all-powerful, but he dare not abuse his power, being watched over by two wise men continually on the lookout for any political or social lapse from virtue. The moment any such lapse appears, their duty is to denounce the King to the Public Exploder, who must blow him up at once. Scaphio and Phantis, the two wise men, are abusing the power they have over the King by forcing him to undergo various humiliations, not least in the form of a Society gossip newspaper, the *Palace Peeper*, which the King himself is compelled to write.

Our King's one hope rests thousands of miles away in England. He has heard about this island, with its supreme cultural and political institutions, and has aspirations for Utopia. To this end he has sent Zara, his eldest daughter, to Cambridge to take a higher degree at Girton. At the same time he has engaged an English governess, Lady Sophy, to supervise the development of his two younger daughters as (he hopes) models of perfect "English" young ladies.

Zara has been away for five years and is due back today. She has evidently mixed in a good many circles during her time at Cambridge, because she returns not only with a quartet of Life Guards as her personal escort, but also with a selection of the public and professional men who have helped to bring England to its present condition.

She intends that her father use their skills to transform Utopia into the pearl of civilisation in the South Pacific.

The people wait with bated breath ...



Robert Thurman  
King Paramount



Anna Trent  
Princess Zara



Rachel Prosser (Nekaya) and  
Christine Roberts (Kalyba)

## The characters in the story

### The Utopian Royal Household

**Robert Thurman** (King Paramount the First)

**Anna Trent** (The Princess Zara)

**Rachel Prosser** (The Princess Nekaya) and **Christine Roberts** (The Princess Kalyba) (Zara's younger sisters)

**Kathryn Buxton** (Lady Sophy, their English Gouvernante)

**Peter Skelton** (Phantis) and **John Tattersall** (Scaphio) (Judges of the Utopian Supreme Court)

**John Ramsdin** (Tarara, the Public Exploder)

**Andrew Stopford** (Calynx, the Utopian Vice-Chamberlain, and Proprietor of the Utopia Beach Bar)

### Imported Flowers of Progress

**Trevor Roberts** (Lord Dramaleigh, a British Lord Chamberlain)

**Leon Waksberg** (Captain Fitzbattleaxe, of the First Life Guards)

**John Morgan** (Captain Sir Edward Corcoran, KCB, of the Royal Navy)

**Steven Greenwood** (Mr Goldbury, a Company Promoter)

**David Prosser** (Sir Bailey Barre, QC, MP)

**Tim Widdop** (Mr Blushington, of the County Council)

### Utopian Populace

**Stephanie Bolton (Melene)**, **Patricia Brennan**, **Carole Engel**, **Harold Galley**, **Jean Greenwood**, **Deborah Hammond (Salata)**, **Helen Matthews**, **Deirdre O'Shea**, **Eoin O'Shea**, **Fintan O'Shea**, **Sally Stopford**, **Peter Sugden**, **Kelvyn Waites**, **Heather Watson (Phylla)**, **Andy Wilkinson**



Peter Skelton (Phantis) and  
John Tattersall (Scaphio)



John Ramsdin (Tarara)



Andrew Stopford (Calynx)

## The musical numbers

### Act One

- In lazy languor motionless (*Ladies, with Phylla*)
- O make way for the Wise Men! . . . In every mental lore (*Chorus, with Scaphio, Phantis*)
- Let all your doubts take wing (*Scaphio, Phantis*)
- Quaff the nectar . . . A King of autocratic power we (*Ladies, Paramount*)
- How fair! how modest! . . . Although of native maids the cream (*Chorus, Nekaya, Kalyba*)
- Bold-faced ranger (*Sophy, Chorus*)
- Subjected to your heavenly gaze (*Paramount, Sophy*)
- Oh maiden, rich in Girton lore (*Zara, Life Guards, Fitzbattleaxe, Chorus*)
- Ah! Gallant soldier brave and true (*Zara, Fitzbattleaxe, Chorus*)
- It's understood, I think, all round (*Fitzbattleaxe, Zara, Scaphio, Phantis*)
- Oh admirable art! (*Zara, Fitzbattleaxe*)
- Finale to Act One : Although your royal summons to appear . . . When Britain sounds the trump of war . . . A complicated gentleman allow me to present . . . Who these may be, Utopians all . . . A company promoter this, with special education . . . I'm *Captain Corcoran*, KCB . . . Ye wanderers from a mighty state . . . Increase your army! Purify your court! . . . Some seven men form an Association . . . Henceforward of a verity with fame ourselves we'll link



Steven Greenwood (*Goldbury*)  
Trevor Roberts (*Dramaleigh*)



David Prosser (*Bailey Barre*) and  
Tim Widdop (*Mr Blushington*)



Leon Waksberg  
(*Fitzbattleaxe*)



John Morgan  
(*Captain Corcoran*)

### Act Two

- Oh, Zara, my beloved one . . . A tenor, all singers above (*Fitzbattleaxe*)
- Words of love too loudly spoken (*Zara, Fitzbattleaxe*)
- Society has quite forsaken all her wicked courses (*Paramount, Flowers of Progress*)
- Entrance of Court and Drawing-room Music
- Eagle high in cloudland soaring (*All principals and Chorus*)
- With fury deep we burn (*Scaphio, Phantis*)
- If you think that when banded in unity (*Scaphio, Phantis, Paramount*)
- With wily brain upon the spot (*Tarara, Phantis, Scaphio*)
- A wonderful joy our eyes to bless (*Goldbury, Dramaleigh*)
- Then I may sing and play? (*Nekaya, Kalyba, Goldbury, Dramaleigh*)
- Oh, would some demon power . . . When but a maid of fifteen year (*Sophy*)
- Ah, Lady Sophy, then you love me! . . . Oh rapture unrestrained (*Paramount, Sophy*)
- Tarantella
- Upon our sea-girt land (*Chorus*)
- Finale to Act 2 : There's a little group of isles beyond the wave (*Zara, Paramount, Chorus*)



Carole Engel and Jean Greenwood



Helen Matthews and Deborah Hammond



Deirdre O'Shea and Eoin O'Shea



Heather Watson (*Phylla*)



Sally Stopford

## Production team

STAGE AND MUSICAL DIRECTOR Richard Buxton  
ASSISTED ON BOTH COUNTS BY Philip Sutcliffe  
REHEARSAL PIANISTS Philip Sutcliffe, Keira Watson

Members of the WEST YORKSHIRE ORCHESTRA, SQUARE CHAPEL ORCHESTRA and FRIENDS

STAGE MANAGER Colin Fine  
LIGHTING DESIGNED BY Karl Eaton  
COSTUMES The cast and friends, Ian Stead, Boyz of Bacup, Northern Costume Hire, Batley G&S  
PROPERTY DEPARTMENT Deborah Hammond  
ORCHESTRAL PARTS James Newby Music  
TICKET SALES Stephanie Bolton  
FRONT OF HOUSE MANAGER Stuart Summerscales  
PUBLICITY Peter Sugden  
FOYER DISPLAY Stephanie Bolton  
PROGRAMME Richard Buxton

Thanks to Dewsbury Arts Group for providing King Paramount's throne



*Kelvyn Waites and Andy Wilkinson*



*Harold Galley and Peter Sugden*



*Fintan O'Shea*



*Patricia Brennan*

*Page sponsored by Bradford choir, Chordiality  
Christmas concert details at [www.chordiality.com](http://www.chordiality.com)*

## "The Lord Chamberlain regrets..."

*This is a Lord High Chamberlain  
Of purity the gauge –  
He'll cleanse our Court from moral stain  
And purify our Stage*



*Lord Cobbold (1904 – 1987),  
The last Lord Chamberlain to  
exercise theatre censorship  
before the 1968 Theatres Act*

Until the passing of the Theatres Act in September 1968, which removed the legal necessity for all stage plays to be licensed by the Lord Chamberlain, the title comprises the dread words which a producer might read when he opened the letter from the Lord Chamberlain's Office informing him of the cuts and alterations required in his script before the Lord Chamberlain was prepared to issue a licence.

There had been a permanent official in charge of staged entertainments since 1545, in the shape of the Master of the Revels, but only after the return of Charles II in 1660 did the Lord Chamberlain begin to take a serious interest in censorship and the regulation of the theatre. The first Theatres Act of 1737 came about because Sir Robert Walpole was suffering under the satirical attacks of Henry Fielding and others on the shortcomings of his ministry. This act reduced at a stroke the number of "legitimate" theatres in London to two, Covent Garden and Drury Lane.

A second Theatres Act in 1843 relieved this situation, but some of its provisions remained unchanged for more than a century. The Lord Chamberlain's Office levied a charge for reading a play – one guinea (£1.05) for a one act play, and two guineas (£2.10) for plays longer than one act. The Office kept extremely careful records of all plays and monies received, largely because the Examiner of Plays, the functionary whose job it was to read each play and advise the Lord Chamberlain whether they were fit for licence, was paid these sums of money rather than a salary.

Only in 1911 was the Examiner of Plays required to write a formal report recording the grounds on which he had decided (or declined) to recommend that a play be licensed. The files which grew around the reports might contain everything from complaints from members of the public – "*This is the New Babylon!*" raged one anonymous correspondent about a risqué revue of 1937 – to press cuttings, copies of police reports, and ticket stubs and witness statements for the occasions when a play's producer was prosecuted for presenting unlicensed material.

The rules by which plays were judged fit or unfit came about as a result of the 1909 Joint Select Committee on the theatre. The Committee suggested that the Lord Chamberlain should license any play submitted to him unless he considered it

*Page sponsored by David Glover*

1. To be indecent
2. To contain "offensive personalities"
3. To represent on the stage in an invidious manner a living person, or a person recently dead
4. To do violence to the sentiment of religious reverence
5. To be calculated to conduce to crime and vice
6. To be calculated to impair friendly relations with any Foreign Power
7. To be calculated to cause a breach of the peace

In practice this meant that a play must not have living persons as characters, or those recently dead, whatever the manner in which they were depicted. This rule applied particularly to the Royal Family: no plays about Queen Victoria were permitted before the late 1930s. No Biblical personage, and certainly not God or Jesus Christ could appear as a stage character, however reverent the production. No wonder that a satirical alphabet of the 1930s had under the letter C: "*C is for CENSOR, who keeps the stage clean, by ruling out God and the Crown as obscene.*"

*Kathryn Johnson, Curator Theatrical Archives and Manuscripts, British Library*  
<https://blogs.bl.uk/english-and-drama>

The Lord Chamberlain and his team – based at St James's Palace – had absolute power over anything that appeared on stage. Members-only theatre clubs proved to be one way of staging provocative and controversial plays without his intervention – the most famous of these, the *Establishment*, was opened in 1961 in London's Soho by the late Peter Cook.

In some ludicrous decisions many major plays of the mid-20th century were banned or cut. The Lord Chamberlain's team of readers would vet play scripts before they were produced on the stage and advise on deletions of scenes and changes of wording. These readers' reports often look like theatre reviews written by some reactionary old duffer. One Lord Chamberlain had the habit of previewing plays from the royal box and some directors and stage managers made sure that anything risqué took place in the corner, way out of his view.

In 1963 *The Bedsitting Room* by Spike Milligan and John Antrobus required numerous changes and cuts. One of the Lord Chamberlain's injunctions was: 'the mock priest must not wear a crucifix on his snorkel'.

The history of theatre censorship is littered with examples of daft decisions. A licence was once refused because the play's heroine was seen to enter a tent 'nude under her clothes'. The Lord Chamberlain objected to the term 'up periscope' as too suggestive. Cole Porter was famous for his musical comedies and their suggestive lyrics. His song *Let's Do It (Let's Fall in Love)* had clear sexual overtones: "The dragonflies in the reeds do it / Sentimental centipedes do it..." His Lordship did not see the innuendo but congratulated Porter on the extensive research that had gone into the song!

At the tail end of the Lord Chamberlain's story the subversive power of the theatre was being eclipsed by cinema and TV and the Lord Chamberlain's office became obsessed with what it saw as 'vulgarity', a word (it must be said) rarely heard, or even understood, these days. In 1963 a letter from the Lord Chamberlain's office read: 'I can categorically say that the Lord Chamberlain would not allow a nude woman to be wheeled across the stage in a wheelbarrow'.

In September 1968 the Lord Chamberlain's powers ceased. The next day the musical *Hair* opened in London complete with full frontal hippies. As they said at the time: 'Let the sunshine in!'

*Leither magazine, 9 March 2012*



### Mavis Dean, 27 December 1929 – 29 March 2018

Mavis Dean was known to most of us as a pianist, singing teacher, musical director, performer of considerable originality, and perhaps most of all as a friend who offered unflinching encouragement in all our musical efforts.



She conducted two of the Society's shows, *The Gondoliers* in 1975 and *Princess Ida* in 1976. Since then she had been almost ever-present at our Shows and Club Nights, notably at the Pot-Pourris, where her self-accompanied songs, her Scottish mouth music, and her mimes to Anna Russell will live in the memory.



Mavis was herself an accomplished performer taking soprano leads in many of the operas while she was at college in London and later with Bradford G & S Society. This photo is from 1958 when she played Gianetta in *The Gondoliers*.

Mavis will always be remembered for what she gave musically and emotionally to those she worked with.

However it is her sense of humour and her unselfish wish to get the best from



everyone that is the overriding memory and which will bring a smile to the faces of all who knew her.

## Jottings from the history of Girton

*Princess Zara has returned from five years in England, where she has been studying at Girton, Cambridge. The following notes are taken from the Landmark Events section of the Girton College website (www.girton.cam.ac.uk).*

In 1867 Emily Davies formed a committee to establish a higher education College for women. This opened at Benslow House in Hitchin on 16 October 1869. Only five students were enrolled in the first year.

In 1871 there were twelve students at Hitchin. The house could only conveniently hold six, so one was lodged in a gardener's cottage and five more in an iron hut set up in the orchard which was hot in summer and cold in winter. The lease was due to run out in 1872, and it was decided that the College should move nearer to Cambridge. The original building was designed by Alfred Waterhouse, designer of, among other buildings, Manchester Town Hall. By 1873 twenty-two of the University's thirty-four professors had opened their courses to women.



Lawn tennis was at first played outside the Dining Hall on a lawn made when the College was built in 1873. Several tennis clubs formed in the following years, which were eventually amalgamated in 1886.

*Lawn tennis may share her favours fair,  
Her eyes a-dance and her cheeks a-glowing –  
Down comes her hair, but what does she care?  
It's all her own and it's worth the showing!*

In 1879 the Girton College Fire Brigade formed. Before then, the only fire precautions at Girton were three small fire engines kept on each corridor, which no-one knew how to use. Trained by the London Fire Brigade, the Girton Fire Brigade was highly structured: a Head Captain was in overall charge with a corps for each corridor, led by a Captain and Sub-Captain. In all its history (to 1932) the Fire Brigade was only called upon to put out one fire, in Girton Village in 1918.



In 1881 women were formally allowed to take the same examinations as men. 1887 saw a major landmark in the history of women's education: a Girton student, Agnata Ramsay, was placed in the First Class of the Classical Tripos above all the men who had sat the exam. Despite this formidable demonstration that women were just as capable of academic excellence as men, the Council of the Senate refused to even consider giving women degrees. In a slightly less cerebral vein, in 1886 the Browning Society decided to dissolve itself and spend its funds on chocolates.



In 1897 the University refused once again to admit women to degrees. After 18 months of debate and campaigning, the motion was soundly defeated and male undergraduates celebrated through the night. It was over 20 years before the issue would again be formally considered by the University. (The picture shows undergraduates gathered in the centre of Cambridge, with an effigy of a female on a bicycle hung from a window).

In 1904 some 200 Girtonians did receive degrees – but not from Cambridge. Trinity College Dublin allowed Oxford and Cambridge women passing final Tripos exams between 1903 and 1907 to receive Dublin degrees. 315 Girtonians did so in this three year period – they were known as the steamboat ladies because they travelled to Dublin by boat.

In 1921 a proposal was accepted that women should be given the titles of degrees but no right to participate in the University's government. They also gained the right to attend lectures (which previously had been subject to the approval of the individual lecturer) and the right of access to the University Library. A cap of 500 was placed on the number of female undergraduates at the University.

Drama has always played an important part of the life of the College, and Girton's student drama society has a long history. The College's first Amateur Dramatic Society enjoyed a brief existence in the late 1880s prior to the formation of the Farcical Club in 1890. This was abolished in the following year to be succeeded by the Dramatic Society, which was formally constituted in 1892. The photograph shows a production of Tennyson's *The Princess* in 1891. (This had already been parodied in Gilbert's *The Princess* in 1870, which in turn had been adapted for *Princess Ida* in 1884)



Halifax Gilbert and Sullivan Society is affiliated to the National Operatic and Dramatic Association

*noda*

SERVING AMATEUR THEATRE SINCE 1899



Affiliated to the  
National Operatic and  
Dramatic Association

Founded in 1899, it is the main representative body for amateur theatre in the UK. It has a membership of some 2500 amateur/community theatre groups and 3000 individual enthusiasts throughout the UK, staging musicals, operas, plays, concerts and pantomimes in a wide variety of performing venues, ranging from the country's leading theatres to village halls.

NODA is divided into 11 National Regions, each headed by a Regional Councillor who sits on the Council, the ruling body of the Association. They are supported by a network of Regional Representatives and other volunteers, who are the vital links to the grass roots of the Association, the amateur

theatre companies themselves. The Association is administered from its Headquarters in Peterborough, with knowledgeable and friendly staff able to deal with virtually any enquiry relating to amateur theatre.

#### NODA aims

- to give a shared voice to the amateur theatre sector
- to help amateur societies and individuals to achieve the highest standards of best practice and performance
- to provide leadership and advice to enable the amateur theatre sector to tackle the challenges and opportunities of the 21<sup>st</sup> century

National Operatic and Drama Association,  
15 The Metro Centre, Peterborough, Cambridgeshire, PE2 7UH;  
Tel : 01733 865790; E-mail : [info@noda.org.uk](mailto:info@noda.org.uk); Web site : [www.noda.org.uk](http://www.noda.org.uk)

## Previous productions of Halifax Gilbert and Sullivan Society

1971	HMS Pinafore	2007	The Pirates of Penzance
1972	Iolanthe	2008	The Sorcerer
1973	The Sorcerer	2009	The Gondoliers
1974	The Pirates of Penzance	2010	The Yeomen of the Guard
1975	The Gondoliers	2011	HMS Pinafore
1976	Princess Ida	2012	Princess Ida
1977	The Mikado	2013	The Mikado
1978	Ruddigore	2014	The Pirates of Penzance
1979	The Yeomen of the Guard	2015	Ruddigore
1980	Patience	2016	Iolanthe
1981	Trial by Jury / HMS Pinafore	2017	Patience
1982	The Sorcerer		
1983	The Gondoliers		
1984	Iolanthe		
1985	The Mikado		
1986	Princess Ida		
1987	Cox and Box / Pirates of Penzance		
1988	Ruddigore		
1989	Utopia Limited		
1990	The Gondoliers		
1991	The Yeomen of the Guard		
1992	The Zoo / HMS Pinafore		
1993	The Sorcerer		
1994	Iolanthe		
1995	The Mikado		
1996	Patience		
1997	The Pirates of Penzance		
1998	The Gondoliers		
1999	Princess Ida		
2000	The Yeomen of the Guard		
2001	HMS Pinafore		
2002	Ruddigore		
2003	The Mikado		
2004	Iolanthe		
2005	The Grand Duke		
2006	The Zoo / Cox & Box / Trial by Jury		

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# *Dick Whittington*

A family pantomime by Nathan Hall  
Directed by Leighton Hirst

A fabulous tale of how dreams can come true, but we need you to hiss and boo;  
For the nastiest and most vile rat, and a dap and a cheer for the deverest cat.  
Fairy Bowbells and her cockney slang, with Fitzwarren and his nautical gang.  
Dick Whittington is our hero this time, there's always one in a pantomime.  
It's certainly going to be a family treat, and it's so quick and easy to book a seat.

Thursday 6 to Sunday 8 December

7.30pm each evening. Saturday and Sunday matinées at 2.30pm



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Box Office: 01422 365998



HALIFAX  
PLAYHOUSE

King Cross Street, Halifax, HX1 2SH  
[www.halifaxplayhouse.org.uk](http://www.halifaxplayhouse.org.uk)

Haworth West Lane A.O.S.

## **THE SORCERER**

Haworth West Lane  
Baptist Chapel

November 12 – 17 at 7.30 p.m.  
Saturday matinée at 2.15 p.m.

£10.00. Children £5.00.  
Concessions £8.00 on Monday,  
Tuesday and Saturday matinée

Bookings : 03336 663366 or  
[www.ticketsource.co.uk/  
haworth-aos](http://www.ticketsource.co.uk/haworth-aos)

Meltham Parish Church  
G & S

## **The Yeomen of the Guard**

Church Hall  
Meltham

November 20 – 24 at 7.30 p.m.  
Saturday matinée at 2.15 p.m.

£10.00. Children £5.00.  
Concessions £8.00 on Tuesday,  
Wednesday and Saturday matinée

Bookings : 01484 850338