



The Gilbert & Sullivan Society of SA Inc.



Oliver! 2013.

Strategic Plan
Business Plan
Action Plan

Three Years 2012 - 2014
2nd Annual review, 31 December 2013

From The President

In last year's note on this page I opined that 'Put on *The Gondoliers* and they will come,' doesn't work any more. In other words the theatre environment today is now so fluid that the future isn't what it used to be.

Last year the Board presented a strategic plan as its short-term guide to a less sure future, setting out a disciplined way of progressing over the ensuing three years. That (2013) document also showed where we were at the end of year one.

I am now able to present the plan as a progress report at the end of year two as part of the Board's continuing effort to make sure the G & SS of SA continues "to do today what we must do to make sure we are here tomorrow." - Having a sense of where we are going and how we may likely get there.

This 2013 update now incorporates the progress made over the past two years and identifies where good progress has been made and where we have to try harder next year. There is every indication that our plan continues to provide a coherent strategy and continuous monitoring of what we do so that we may nimbly respond to changing circumstances.

In this way the Society can continue into the future with a clear sense of confident purpose and be the creative, innovative, quality community theatre of choice.

Paul Talbot



Corporate detail

The Gilbert and Sullivan Society of SA Inc, is a not for profit community theatre group. One of Adelaide's longest running community theater groups, it celebrated its 75th anniversary in 2012. The Society's principle objective is to perform the works of Gilbert and Sullivan but its repertoire extends to other works of classic operetta, classic and modern musicals which are also presented to high performance standards and critical acclaim. The Society is entirely voluntary and receives no government funding. Membership stands at 153 at 2012.

Our Vision

(The desired future state of the society.)

The Society's vision is to be the music theatre company of choice for audiences and performers. This vision relies on the Society building on its reputation as Adelaide's premier community theatre group for which it has won numerous awards by continuing to present high quality performances to popular and artistic acclaim. In more recent years the Society has, in addition to G&S, presented a wider range of music theatre, including classic operetta, as well as musicals such as *Oklahoma!*, *My Fair Lady*, *Jesus Christ Superstar* and award winning seasons of *Into the Woods* and *Les Miserables*.

Our Mission

(The principal purpose of the Society.)

The Society's mission is to preserve and present the works of WS Gilbert and Arthur Sullivan through

traditional and contemporary interpretations of their collaboration. Presentation of other high quality music theatre performances as outreach to a wider audience assists in this regard.

Our Values

(How we will go about the Society's business.)

We want the way we do things to be known and recognized for displaying the values associated with honesty, respect, enjoyment, cooperation, and creativity. This means the Society will be disciplined, be open to ideas, act courageously, treat people with respect and build on our seventy-five year history.

Goals and Objectives.

(How the Society plans to deliver on these aspirations.)

Over the three-year life of this plan the Society's broad goals are;

To mount two or three productions a year to exemplary standards.

To build a strong balance sheet.

To apply best practice arts management to all aspects of the Society, inclusive of relevant policies, strong financial management and engagement with its members.

To continue to build strong relationships between kindred bodies.

To continue to build collaborative opportunities for production experience with tertiary music and theatre schools.

Action Plan.

(The detail of things that have to be done to make this work.)

These plans are more particularly set out in this document showing the business plan, financial targets, administrative targets and a running progress report on how those targets are being achieved.

The Company



Les Misérables, 2008.

Society History.

The Society has seen 76 years of continuous operation presenting the works of famed librettist WS Gilbert and composer Arthur Sullivan whose mid-late 19th century collaboration resulted in works that changed the nature of musical theatre. That these works stay strong, youthful and resonant is evidenced by the fact that they are continually performed by professional and amateur companies around the world to this day, both in their original form and in contemporary realizations. The Gilbert & Sullivan oeuvre is the society's principle repertoire but in response to declining audience interest in the works in recent years and as a result increasing capabilities the society has expanded its range to include a balance of G & S and non G & S productions across classic operetta, (*The Merry Widow*), classic musicals (*Camelot*), modern musicals (*Les Miserables*, *Sweeney Todd*, *Jesus Christ Super Star*) in full production and small-cast works. The society generally plays two or three performances per year in available theatres in Adelaide.

Society Ownership.

The Society is a not for profit voluntary association. (ABN 245 510 475 165.) After a preliminary meeting of interested persons in November 1936 the inaugural general meeting was held in February 1937. The Society is incorporated pursuant to the Associations Incorporation Act (SA). It owns premises at 3 George Street Hindmarsh, SA 5065 and the registered office is at that address.

The Board of Management for 2013

Office				Year elected
President	Paul Talbot	BVsc	Veterinarian	2006
Vice President	Ric Treviskis	BA (Hons)	Registered Psychologist	1988
Secretary/Publicity Officer	Kate Warren	BA (Hons)	Mediator/Producer	2007
Treasurer	Jan Hooper Treasurer. Ret. May 2013 Ex Officio May - Dec 2013 Dee Dhawan Treasurer. Firm May 2013	Cert. micro computing Cert. accountancy M.Bus., CPA	Retired administrator Financial Controller	2007 2013
Member	Ian Andrew	B. Mus Studies (Hons), Advanced Dip. Languages	Voice/Piano teacher/ Performer/Accompanist	2012
Member	Megan Doherty	BA (Music Theatre), Cert IV Music	Actor/Singer/ Singing Tutor	2013
Member	Louise Gillan	Ex-officio as production/ assistant production manager	Accounts Mgr.	2013
Member	Manik Meah	B. Eng. (Hons), PGDip Law, PGDip Legal Practice	Solicitor	2011
Member	Sarah Nagy	B. Mus. Performance. (Classical voice) Grad Dip Ed	Teacher	2013
Member ex officio (Ticket Secretary)	Paula Pamment	Dip. T. (Early Childhood Education)	Retired Kindergarten Teacher	2012
Member	Michelle Wickett	Grad.Cert. Marketing	IT & T Sales Executive	2012
Member	David Williams	MBA, Dip. LG Admin.	Retired CEO	2012

Membership is open to any interested person and is available in ordinary, junior, life, honorary, honorary life and patron categories. Membership stands at 110 at 31 December 2013.

Society Management.

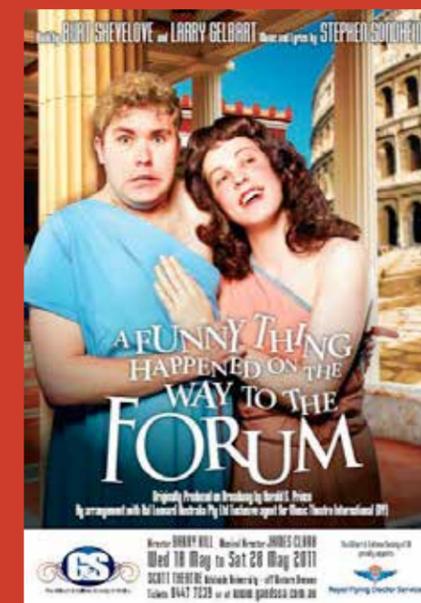
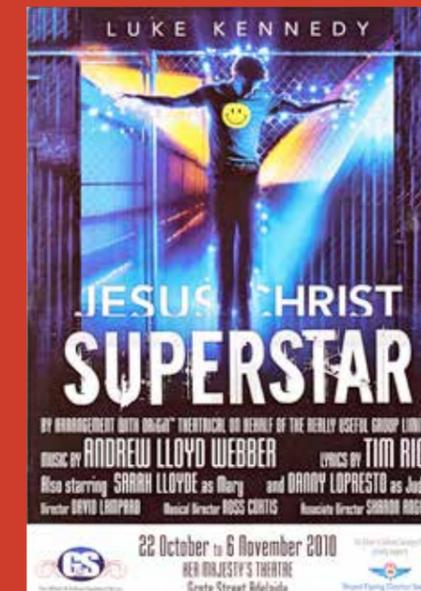
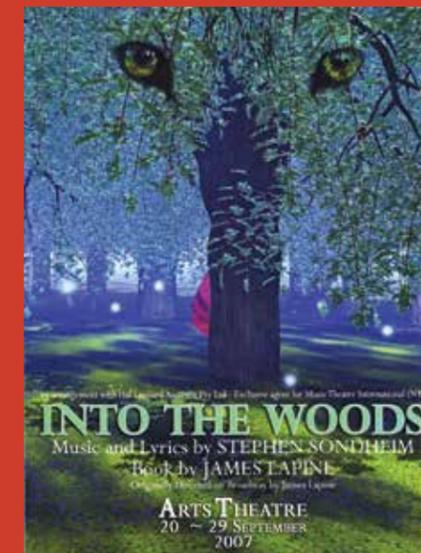
The Society is managed, subject to its constitution, by a ten person Board of Management. Board members are elected at the Society's Annual General Meeting and must be financial members of the society. Officer holders are elected for one-year terms, general members for two. The Board may also appoint others as ex officio members.

Society Assets.

The Society owns outright its substantial premises at 3 George Street, Hindmarsh SA. Consisting of land measuring approx 17m x 40m containing an industrial warehouse type building of some 520 square metres. The building is disposed as rehearsal space, workshop, props, set, costumes and storage space, plus small office and green room.

The property is brought in to the balance sheet on current valuation at \$394,500. The costumes are brought in at \$165,000.

The Board is responsible for and has carriage of the society's artistic goals and objectives, production assets and financial status. It is assisted in this regard by a number of standing and ad hoc committees. All members of the board serve without honoraria and there is no paid staff.



ANNUAL CALENDAR, 2014

The Board of the G & S Society meets monthly with formal agenda and reports, generally on the second Wednesday of every month. Minutes are usually available within one week of the meeting and are available to members upon request. Standing, production and ad hoc committees meet and report to the Board as required.

Month	Major event	Detail	Comment
January	Board meeting Production; Oliver!	Budget Review, 2013 Set budget for 2014	
February	Board Meeting	Strategic Plan review	Review targets set for 2012
March		Audit completed Oliver! (Jan. production) production review. Election for board vacancies	Financial accounts tabled. President's Report Treasurer's report, audited financial report and strategic plan report tabled
April	Board Meeting Members' Cup of Tea Morning	Budget Review 1st Quarter	Informal sharing
May	Board Meeting		
June	Board Meeting	Insurances Review	Reviewed annually
July	Board Meeting Production; The Sound Of Music	Budget Review- 2nd quarter	
August	Board Meeting	Sound of Music.	
September	Board Meeting	The Sound of Music Production Review Policies Review	Policies reviewed annually
October	Board Meeting	Budget Review 3rd quarter	
November	Board Meeting Production; concert presentation (tentative)	Policies Review, continued. Strategic Plan Review	Policies reviewed annually
December	Board Meeting		

ACTION PLAN

Corporate Management

Goal To monitor and review the corporate activity of the society.

Challenge To create a robust organisation to successfully operate in a rapidly changing theatre environment.

Response To monitor the Action Plans that have been developed underpinned by the following "whole of Society issues."

Actions

Priority

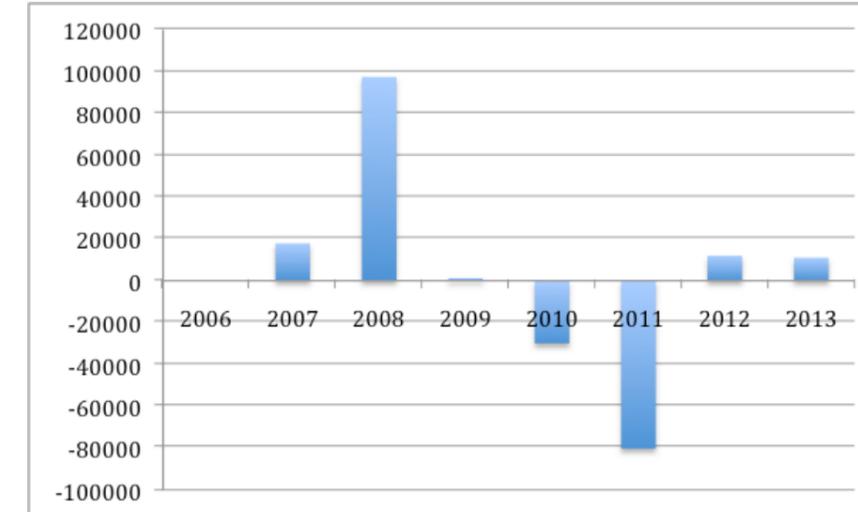
	Issue	Strategy	Response	Outcome	Comment
1	Review business model	Check sensitivity of assumptions	Whole of society budget reviews		Reviewed Nov 2013
1	Seek bequests/ sponsors / donors	Secure short term liquidity for productions	Appeal to members	\$13,000 subscribed	To be held to finance productions
2	Find secure performance home	Negotiate longer term occupancy			On going
3	Executive Producer	Explore concept			
2	AFCT	Seek support			
1	Calendar	Establish	Details compiled	In place	On going
2	Appoint High Profile ambassador				
2	Archives	Secure archival collection	Appoint archivist	In place	See below*
2	Priorities	Distinguish between urgent and important	Terms of reference & power to act for committees		Tentative start
2	"grow" capacity	Mentor key production roles and board roles	Provide understudies		
1	Monitor strategic business & action plans	Review plans as set out elsewhere			Commences with January budget review

* After 76 years of continuous operation it is unsurprising that the society has built up an impressive collection of artefacts, photographs, costumes, production detail, pictorial records and more recently production books, CDs and DVDs, which are not only valuable internal references to the active life of an active society, but are immensely valuable as social history. The Society's honorary archivist is engaged putting some order into the society's collection.

Administrative Plan (1)

Goal. To build a strong balance sheet.

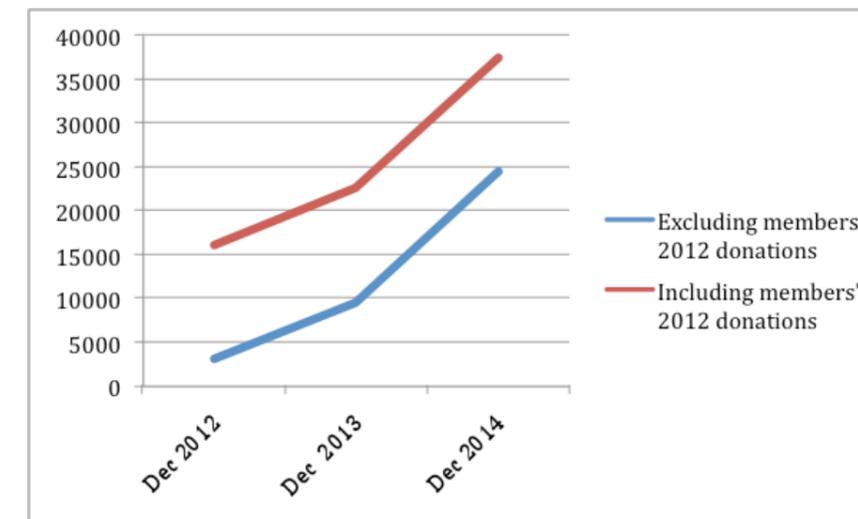
Challenge. The Society's annual recurrent expenditure is about \$25,000 pa. As a result of accumulated losses of some \$63,000 from Jesus Christ Super Star (2010) and A Funny Thing Happened On The Way To The Forum (2011) and tickets sales down \$22,000 on budget for Mikado (2011), cash at bank was down to \$8,505 at the commencement of year one of this plan (1st Jan 2012).



Response. To rebuild the balance sheet the business model calls for a notional two productions a year to each bring in a minimum profit of \$15,000 to meet the annual recurrent costs of \$25,000 (aka overheads) and, even more ambitiously, to build up modest reserves to provide financial resilience for the unexpected and underwriting capacity for production risk taking.

Estimated future cash flows

2012 - 2014





Administrative Plan (1) continued

Actions

Priority

	Issue	Strategy	Response	Outcome	Comment
1	Strengthen financial controls	Provide additional person power for Treasurer	Extra person assigned	Annual budget with three-year targets in place. Budget reviewed quarterly.	Costs now well controlled. Residual problem on the income side. See below
1	Develop Society Budget	See above	See above	Budget in place	Recurrent costs to come under closer scrutiny
1	Develop production budgets	Use Arts Management software.	Embed budget into production meetings	Relevant production persons now coached in their budget role.	Production budgets now submitted to board for prior approval and are reviewed post production.
3	Strong production costs budget control	Assign a production line manager	Manager assigned	Iolanthe, Gondoliers, Secret Garden and Oliver have met cost targets.	Secret Garden was under budget on sales. Oliver was over.
2	Expand performing repertoire eg with small scale product- ions/general music theatre seek proposals from interested creative personnel	Formalise present ah hoc arrangements	Policy formulated	Pinafore at Maritime Museum, Trial by Jury at Law Courts in 2012. Pirates at Maritime Museum for 2013	Modest earners. Extremely valuable outreach and emeritus participation
	Other fund raisers	Quiz / film nights etc	Ad hoc committee	Successful	Approx \$600 profit
1	Obtain overdraft facility	Negotiate with bank	Substantial documentation	\$35,000 facility approved by Bank	To be drawn down only for short-term liquidity.
2	Seek bequests sponsors donors	Develop philanthropy program	Engage professional	Program submitted	Under discussion. To be continued year 3
2	Seek new income streams	Income sources from training production services advertising revenue grants patrons members review finance structure			

Administrative Plan (2)

Goal. To strengthen administrative function

Challenge. The Society has been blessed with many board members of long standing, with acquired and intimate knowledge, a feel for what works best and a capacity to make things work. But relying on key people can hide an administrative vulnerability when, inevitably, turnover compromises continuity and customary practice.

Response. The plan seeks to strengthen administrative function by implementing procedure and practise common to small business.

Actions

Priority

	Task	Strategy	Response	Outcome	Comment
1	Recruit skilled help	Widen skills represented at board level	Recruit persons with specific skills	Persons with a marketing and management background elected to the board.	
1	Develop an operational structure	Establish range of operational committees	Establish standing committees	Established	
2	Terms of reference for committees			Established	
1	Develop/review policies <ul style="list-style-type: none"> • O H & S • Materials Handling • Fire safety • Evacuation • Disaster management • Archives • Complaints • Discrimination/ Harassment • Volunteers/ induction 	Nominate a person for carriage of H. R.	Reviews commenced	Production policy Privacy policy Working with children policy Production review policy Auditions policy Hiring policy	Completed year 1 Completed year 1 Completed year 1 Completed year 2 In preparation Reviewed year 2
3	Develop duty statements			Treasurer review Secretary review	
1	Manage and support our volunteers				
3	Succession planning	Appoint mentors			
2	Maintain & develop list of contacts				
2	Maintain & develop a "who's who."	Network with kindred bodies			



"This is an amateur production only in the sense that nobody is paid, but the presentation is what one would expect from a well funded professional production."
GLAM, Adelaide, January 2013.



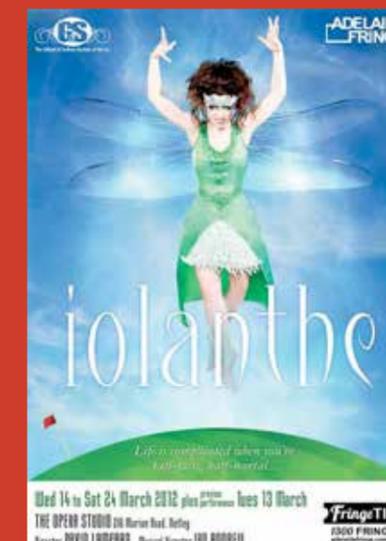
"This is a big production – a massive and very well costumed cast, a great clunky but proficient Tower of London set and large orchestra which achieves such harmonious marriage with the singers that the production has a seamless sense of entity..."
Samela Harris, The Advertiser, 21 October 2009



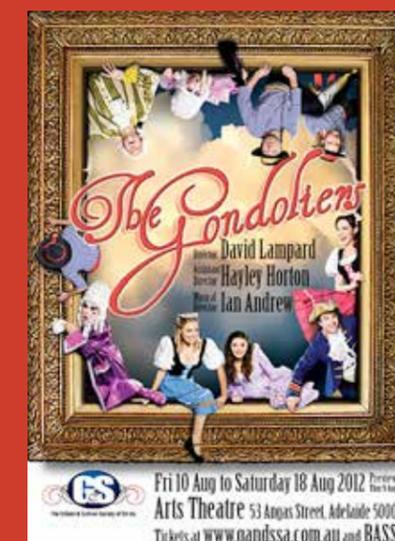
"The Musical Director blends his large orchestra so smoothly with the singers that one is barely aware they arte separate entities. ...Once again G & S Society with its creamy production values, sizzles with professionalism."
Samela Harris, The Advertiser, 27 May 2010



"The award winning Director has brought together a wealth of talent and experience and together with the Musical Director with his new orchestrations has produced a show of immense quality..."
Richard Lane, Theatre Association of SA, 30 October 2011



"Of the relatively large number of amateur companies around Adelaide performing just musicals, South Australia's Gilbert & Sullivan Society demonstrates – with every show - production values higher by far than the rest..."
Richard Flynn, Rip It Up, 15 March 2012



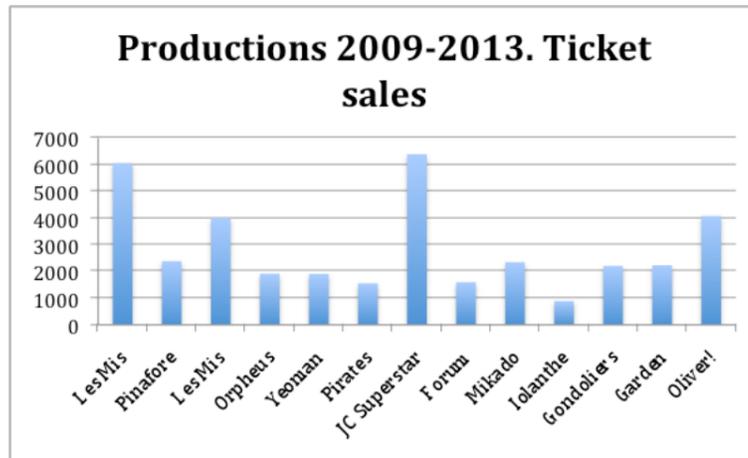
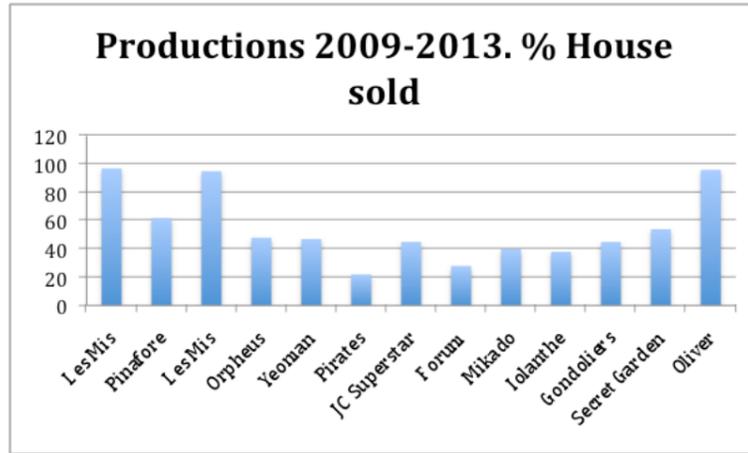
"The execution of this production is impeccable... This is simply an inspired production. The slapstick routines are welcome accompaniment to the cheesy humour, with modern references bulking out existing comedic passages."
Ben Nielsen, Theatre People, 13 August 2012

Production/performance Plan

Goal. To produce high quality productions of commercial appeal.

Challenge. Through an examination of past production results it has become clear that the audience for G & S shows is declining and as a consequence ticket sales are either not generating profits, or not recovering overheads. Worse, it is becoming increasingly difficult to recruit young performers into Gilbert and Sullivan pieces.

Response. Broadening the society's repertoire to more 'commercial' productions in the short term is seen as a method to both strengthen the balance sheet and the society's performers base, which in turn will lead to a return to presenting G & S pieces, mixed with others.



Productions 2009-2013. Profit per seat sold

	% house sold	Profit per seat sold (\$)
Pirates	22	-24.3
JC Superstar	45	-18.4
Forum	28	2.3
Mikado	40	1.7
Iolanthe	38	2.8
Gondoliers	45	6.6
Secret Garden	54	-4.9
Oliver (2013)	96	6.2

Actions

Date	Production	Venue
March 2012	Iolanthe.	The Arts Studio
August 2012	Gondoliers (75th Anniversary production).	Arts Theatre
January 2013	The Secret Garden.	Arts Theatre
July 2013	Oliver!	Arts Theatre
Jan 2014	Oliver!	Arts Theatre
August 2014	Sound of Music	Arts Theatre

Marketing Plan

Goal. To 'know' the audience and to have cost effective ways of targeting it.

Challenge The stable, reliable "G & S loyal" theatregoer is declining in numbers so others have to introduced to Gilbert's bold ideas and Sullivan's lyrical music. And at the same time the Society has to compete with other community theatre groups for the same audience in the broader music theatre market.

Response. Public and corporate awareness of the Society will be raised and maintained in a targeted and cost effective way through skilled marketing and publicity on many fronts and in new and creative ways, to bring the audience into the theater to see the society's shows.

Actions

Priority

	Task	Strategy	Response	Outcome	Comment
1	Recruit a skilled person	Search membership in first instance	Experienced person found.	Now elected to Board	See also Administrative plan
1	Track ticket sales	Track advertising medium with ticket reponses	Print advertising Web advertising Direct mail and Posters all utilized	Strongest link is between direct mail and spike in bookings	Refine this work for year 2
2	Web site	Refresh web site	Review web management	New web manager appointed	Refreshed web site plus new App ready approx. April 2014
2	Social media	Employ twitter & the like			
2	Develop Strong Marketing Plan	Ascertain audiences	In preparation		On production basis
3	Appoint "ambassador"				
	Develop data base				Continuing
	Develop list of contacts by role				
	Brand exposure				
	Partnerships				

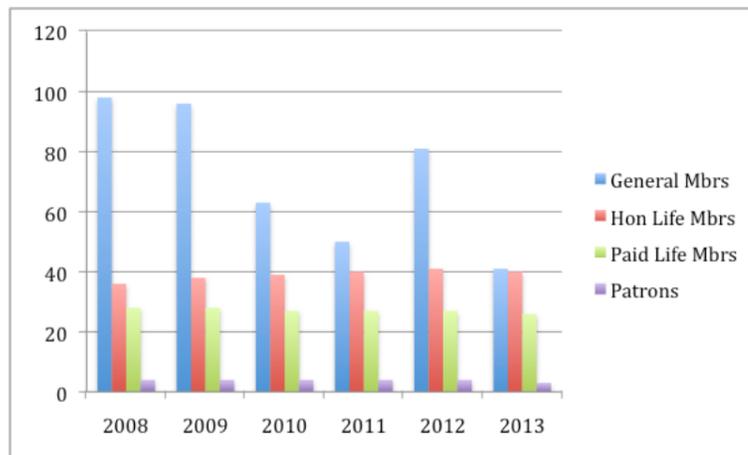
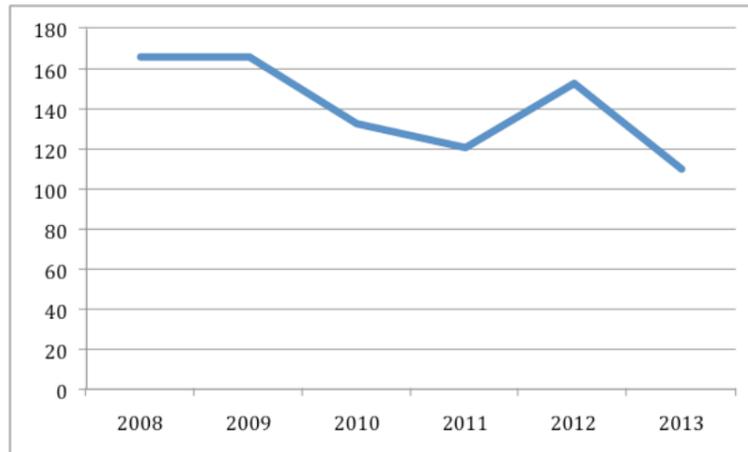




Member Plan

Goal. To increase the membership base.

Challenge. Membership is steady (but not extensive) with a fluctuation in annual subscription membership.



Actions

	Task	Strategy	Response	Outcome	Comment
1	Newsletter	Revive newsletter	Designated Officer	Two issues in 2012 & 2013	High quality issues
1	Establish "Friends of G & SS"				
1	Subsidiary productions	Encourage & regularise	Policy developed	Trial by Jury at Law Courts & Pinafore at Maritime Museum in 2011 & Pirates in 2012	Well received small scale productions
2	Special member/ supporter events	Feed back and thank you events		Cup of tea morning	Well attended and beneficial

THE BUSINESS MODEL

Underlying Assumptions

Society Financial Management

Recurrent Costs. The Society has annual recurrent costs of some \$25,000.

Underlying Assumptions

Recurrent Income. Recurrent income to meet these costs is, in the first instance, obtained from surpluses from productions. Income Stream. In the normal course the society mounts two major productions a year. The production budget for each show will, wherever possible, be framed so as to achieve a surplus (income exceeding costs) of not less than \$15,000, which is seen as the break-even point. This surplus is represented as a charge against production income and styled "G & SS overheads loading." Any excess over that breakeven point is styled "net profit," and is retained and accumulated for general or special purposes.

Non-recurrent income. Income from minor (subsidiary) productions, quiz nights and other funds raisers is retained in the general fund and accumulated for general or special purposes.

No subsidiary productions will be mounted without the board having approved the production budget inclusive of a line for G & SS overheads loading.

Working Capital. Lag time between production costs necessarily incurred and ticketing income actually received is financed from working capital. Funds raised from the 2012 appeal to members will be retained as working capital and will not be applied to normal running costs of the society. The society's overdraft will only be drawn upon for temporary accommodation with such drawings approved by the board.

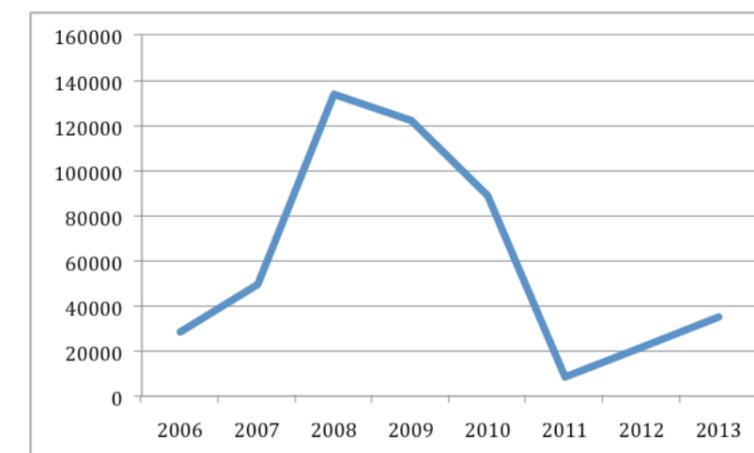
Production Financial Management.

A budget for each production inclusive of a surplus over and above direct production costs to meet society overheads, generally of not less than \$15,000 each, is set for the two major productions each year. Overhead recovery is scaled accordingly for other productions as approved by the board and managed by a line manager reporting to the production manager and to the Board. The producer's post-production report to the board will be inclusive of a report on production budget outcome.

Production	Business Plan Target	Production Budget profit target	Production actual profit	Production variance	Exceeded/not exceeded business plan target by
Iolanthe	15,000	2,700	2520	-180	-12,480
Gondoliers	15,000	15,000	15,090	90	90
Secret Garden	15,000	13,224	-11,001	-24,225	-26,001
Oliver! 2013	15,000	17,000	25,583	8,583	10,583
Oliver! 2014	15,000				
Sound Music	15,000				

These numbers indicate that the business model places too great a strain on production and the model has to be enlarged to include alternative-and steady- income streams.

Cash at Bank. Eight years 2006 – 2013



The first seventy-six years of The Gilbert & Sullivan Society of SA

- 1937 Socials. Five in all - The Mikado, The Gondoliers and excerpts from The Yeomen of the Guard, Ruddigore and The Pirates of Penzance .
- 1938 Socials. Six in all - The Gondoliers, Trial By Jury, HMS Pinafore and excerpts from The Mikado, The Pirates of Penzance, HMS Pinafore, Iolanthe, Ruddigore, The Gondoliers and The Yeomen of the Guard.
- 1939 Socials. Six in all - The Mikado, Patience, The Gondoliers, HMS Pinafore, Trial By Jury and excerpts from Iolanthe, The Yeomen of the Guard, HMS Pinafore, The Pirates of Penzance, Trial By Jury, a birthday cabaret soirée and an annual ball.
- 1940 Socials. Six in all - The Pirates of Penzance, The Yeomen of the Guard, The Gondoliers, Trial by Jury, excerpts from The Mikado, Iolanthe and The Pirates of Penzance.
- 1941 Soirées. Six in all - Patience, Iolanthe, The Mikado, and a concert of excerpts "Savoy Highlights."
- 1942 Presentation by "The Savoy Singers" - Trial By Jury, Excerpts from The Sorcerer, The Mikado, Ruddigore, The Pirates of Penzance, HMS Pinafore plus the first theatre production of Trial by Jury.
- 1943 - mid 1946 Recess, due to "the serious state of the war."
- 1946 Trial By Jury (first theatre production), highlights from others and members' social.
- 1947 Soirées
- 1948 The Mikado (The first full production.)
- 1949 The Yeomen of the Guard
- 1950 Patience
- 1951 The Gondoliers
- 1952 The Mikado
- 1953 Ruddigore
- 1954 The Yeomen of the Guard
- 1955 The Gondoliers
- 1956 Soirées. Four in all – Princess Ida, Trial by Jury, The Sorcerer, Patience
- 1957 Princess Ida. 1958 The Mikado. 1959 Iolanthe. 1960 The Yeomen Of The Guard 1960 1964
- 1961 The Gondoliers. 1962 The Mikado. 1963 Iolanthe. 1964 Ruddigore
- 1965 The Gondoliers
- 1966 The Gondoliers | The Mikado
- 1967 Iolanthe | The Yeomen of the Guard
- 1968 The Yeomen of the Guard | Trial By Jury/HMS Pinafore
- 1969 Patience | The Mikado
- 1970 The Gondoliers
- 1971 Cox and Box/The Pirates of Penzance | Ruddigore
- 1972 The Yeomen of the Guard | Trial By Jury/HMS Pinafore
- 1973 The Mikado | Iolanthe
- 1974 Cox and Box/The Pirates of Penzance | Princess Ida
- 1975 Trial By Jury/HMS Pinafore | Utopia Limited
- 1976 The Gondoliers | The Yeomen of the Guard
- 1977 Cox and Box/The Pirates of Penzance | The Sorcerer
- 1978 100 Years of Gilbert and Sullivan | Patience
- 1979 Ruddigore | Iolanthe
- 1980 The Gondoliers | The Mikado
- 1981 Princess Ida | The Zoo/The Pirates of Penzance
- 1982 The Yeomen of the Guard | The Sorcerer
- 1983 Trial By Jury/HMS Pinafore | Patience
- 1984 Iolanthe | Ruddigore
- 1985 The Mikado | 100 Years of Gilbert and Sullivan
- 1986 The Gondoliers | Princess Ida
- 1987 The Yeomen of the Guard | Die Fledermaus
- 1988 The Pirates of Penzance | Trial By Jury/The Sorcerer
- 1989 Utopia Limited | HMS Pinafore
- 1990 Tarantara! Tarantara! | Patience | Iolanthe
- 1991 La Vie Parisienne | The Mikado
- 1992 Engaged! | The Gondoliers
- 1993 The Pirates of Penzance | 100 Years of Gilbert and Sullivan
- 1994 The Merry Widow | The Yeomen of the Guard
- 1995 Iolanthe | Ruddigore
- 1996 Cox and Box/HMS Pinafore | Princess Ida
- 1997 Die Fledermaus | The Mikado
- 1998 The Gondoliers | Fiddler on the Roof
- 1999 The Pirates of Penzance | Patience
- 2000 Trial By Jury/HMS Pinafore | My Fair Lady
- 2001 The Yeomen of the Guard | Sweeney Todd
- 2002 The Gondoliers | Iolanthe
- 2003 The Mikado | Tarantara! Tarantara!
- 2004 Camelot | An Evening With Dennis Olsen (including Trial By Jury)
- The Pirates of Penzance
- The Sorcerer | Oklahoma!
- 2005 Iolanthe | Patience
- 2006 Gondoliers | Into The Woods
- 2007 Les Misérables | HMS Pinafore
- 2008 Les Misérables (Encore Season) | Orpheus in the Underworld
- 2009 The Yeomen of the Guard
- 2010 The Pirates of Penzance | Jesus Christ Superstar
- 2011 A Funny Thing Happened On The Way to the Forum | The Mikado
- 2012 Iolanthe | The Gondoliers
- 2013 The Secret Garden | Oliver!



The Pirates of Penzance - 1946



The Yeomen of the Guard - 1949



Patience - 1950



Princess Ida - 1957



Ruddigore - 1984