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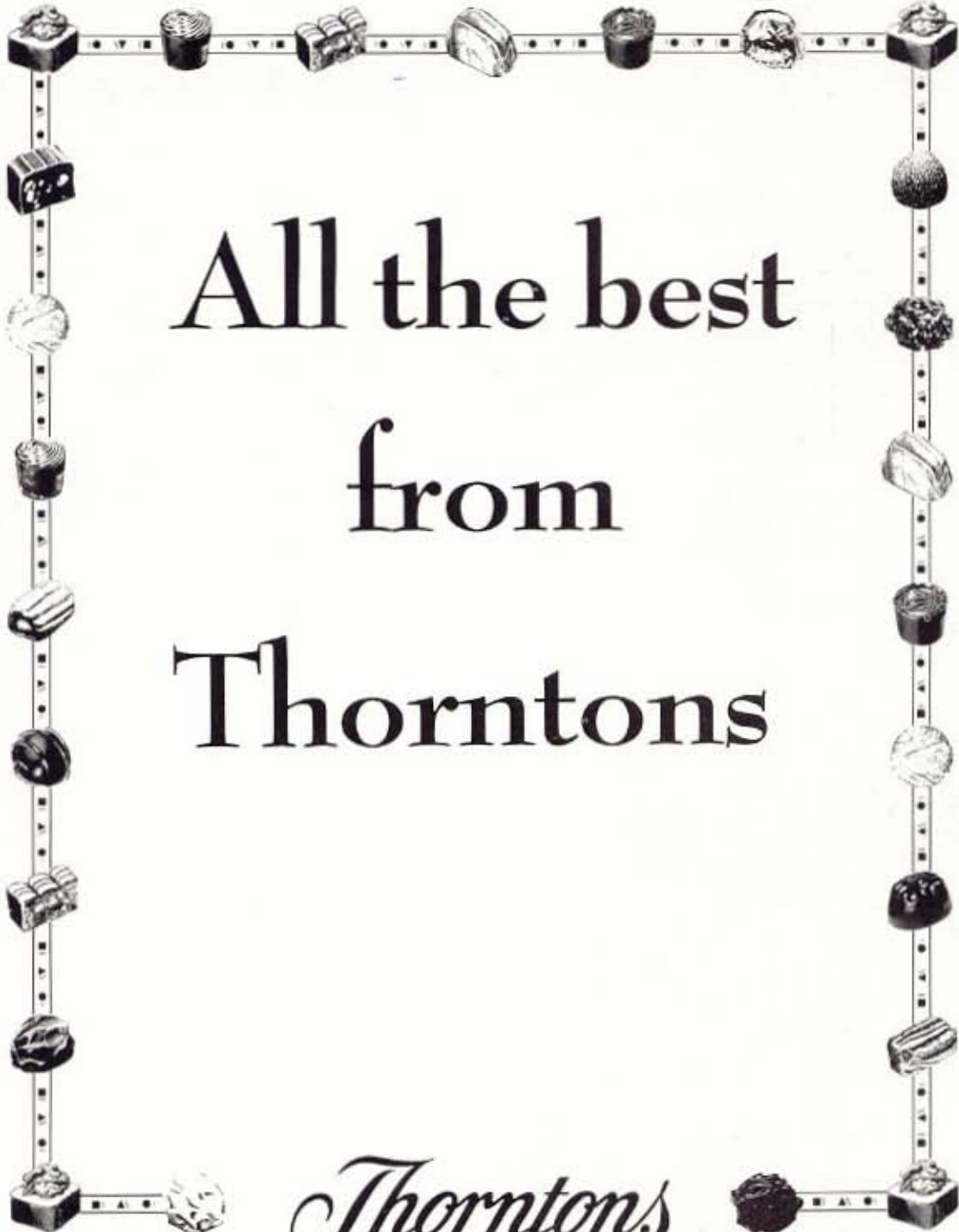
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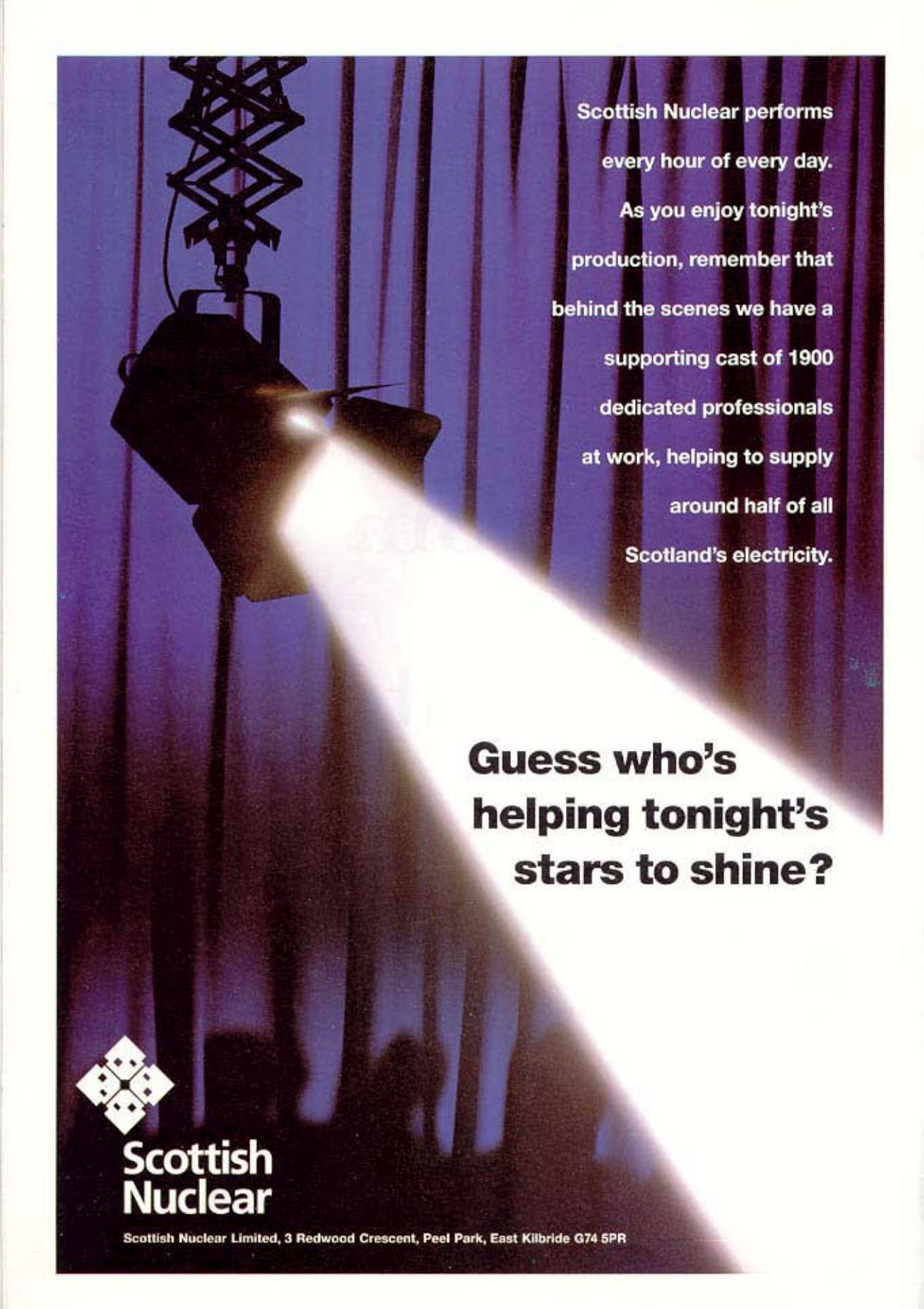




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# NATIONAL YOUTH MUSIC THEATRE

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# PENDRAGON

**A NEW MUSIC THEATRE WORK  
BY PETER ALLWOOD, JOANNA HORTON,  
JEREMY JAMES TAYLOR AND FRANK WHATELY.**

Pendragon was commissioned with funds from the Richard Gregson Williams Memorial Trust and the Vic-Wells Association; this production has been made possible by funding from the Esmée Fairbairn Charitable Trust and Thorntons plc

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# NATIONAL YOUTH MUSIC THEATRE

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**SIR ANDREW LLOYD WEBBER**

It is a delight and a very great honour to be invited to perform at the Festival Theatre during the course of its first year. I believe that it is enormously enlightened of Paul Iles and the Theatre to welcome with such warmth a company of young performers onto their stage. Not only will it encourage other young people to come and watch, thereby strengthening their interest and reinforcing the importance of the performing arts in their minds, but also it will encourage other venues and festivals to acknowledge the indisputable fact that the quality achieved on stage by the UK's leading youth groups is of the very highest standard and as such is worthy of a place on their public platforms.

This wheel has been turning with gathering momentum for some years now and anyone who witnessed the playing of The National Youth Orchestra of Great Britain at last year's BBC Young Musician of The Year finals or who has attended any of the Schools' Proms at the Royal Albert Hall or who has seen The National Youth Orchestra of Scotland, The National Youth Theatre or British Youth Opera at their best will know it to be true.

The National Youth Music Theatre is, I hope, no exception in this list. The company certainly has a very soft spot for Edinburgh; it has been visiting the city at Festival time for the past twenty years now and has reason to be hugely grateful for the support it always enjoys here. Tens of thousands of people have seen our shows in Edinburgh; thousands have performed in them - many of them "locals". Numerous awards have been won and wonderful reviews have appeared in the local press - alongside some critical ones! I wonder, however, if anyone can beat or even equal our record of having performed to the public in no less than eight of Edinburgh's venues - a marquee on the lawns of St Mary's Cathedral in 1976, St Denis' School in 1978 and 1979, the George Square Theatre from 1980 to 1995, St Mary's Cathedral in 1983, the Usher Hall in 1986, Herriot Hall in 1989, the Church Hill Theatre in 1990 and now the Festival Theatre in 1995.

We are delighted to be given this opportunity to show *Pendragon* to a wider audience this February and we look forward very much to returning to Edinburgh in the summer with brand new productions of *Annie* and *The Threepenny Opera*.

*Jeremy James Taylor*

Artistic Director, National Youth Music Theatre

Co-writer & Co-director, *Pendragon*



The Musical Theatre now plays a major role in entertainment in the Western world. Its success as a medium for expression is largely due to it being something that can be performed very well by all age groups. The National Youth Music Theatre's productions have tremendous vitality and expertise, which make them comparable with those of more mature casts.

I strongly commend this company to you. The young performers are the up and coming generation who will be entertaining you after the year 2000.

*Sir Andrew Lloyd Webber*

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# CREATING PENDRAGON

Creating a new music drama is a process full of excitement and uncertainty, frustration and fulfilment. It is an expedition into the unknown for everyone - from the youngest member of the cast to the most seasoned writer. Experience may guide, but inspiration is as likely to come in the middle of any improvisation session as it is in the seclusion of a study.

A half-remembered tale from Chaucer was the starting point for *Pendragon* nearly two years ago. At the time, the Wife of Bath

was furnishing us with material for a music theatre workshop which in turn led to a short piece called *The Song of the Loathly Lady*. It was a story at once fantastical and universal, the stuff of fairy tales but also of human truths.

We left the *Loathly Lady* to explore the Arthurian legends, abundant as they are in excitement and human interest, seeking material for a new work - and there she was again. We set up further workshops with young members of The National Youth Music Theatre, knowing them to be rich in talent and anticipating a wealth of ideas. They responded as they always do with energy and inspiration: the work developed through them.

As story-tellers we took the liberty of adapting the legends. Arthur Pendragon grew up, increasingly unsure of himself



and his background, despite the guidance of his mentor, the Merlin. Guinevere was groomed in her upbringing but grew in dissatisfaction. The certainties for which we all crave cannot be imposed by assertion, by rule of law, by platitude, nor indeed by magic or illusion. Equilibrium is a balance of uncertainties, and this is what, on a human level, the stories revealed.

With such a diversity of ideas and material and with a youthful company boundless in its energy, enthusiasm and inventiveness, music - as so often happens - brought unity. Whether exploring the movement towards national identity through the use of individual voices developing into full-blooded chorus singing, or exploring the personal growth towards love and harmony between Pendragon and Guinevere, the music has both created and sustained the drama; the songs reveal aspiration, yearning, fulfilment and the beauty of the human spirit, as well as the powers which threaten these harmonies. The instruments and their players are as much a part of the character and action of *Pendragon* as any other element in the play.

The Arthurian legends are essentially about action, about young men and women growing up to confront their destinies and the forces which threaten to overwhelm them. They are epic and the stuff of drama, at once exciting and engaging. We have sought to explore this through a drama full of movement, mystery and music, through bold pictures and colourful characters. This approach has enabled us to display the finest resources at our disposal - the talents of the young people with whom we have been so fortunate to work.

Frank Whately  
Co-writer & Co-director, *Pendragon*



## UTHER PENDRAGON

Uther Pendragon succeeded Ambrosius, perhaps the last Roman King of Britain, as High King and began to unite the warring factions. He fell in love with Ygraine, wife of the rebel Duke of Cornwall. Arthur was conceived before the Duke's overthrow and Ygraine's subsequent marriage to Uther.

## THE MERLIN

Various seen as a magician, a druid and a prophet, the Merlin helped Uther to win Ygraine and overthrow her husband, the Duke of Cornwall. Uther was obliged to hand the baby Arthur over to the care of the Merlin, who lodged him in the house of Sir Ector, father of Kay. Thus Arthur was Kay's foster brother. The Merlin's influence upon Arthur Pendragon was to guide him through foresight, rather than to affect his fate through magic.

## MORGAN LE FAY

Medieval French tradition established Morgan as Arthur Pendragon's half-sister. Malory's *Morte d'Arthur* claimed she was "put to school in a nunnery, where she became a great mistress of magic". Her theft of Excalibur in an attempt to destroy Arthur is recorded in *The Vulgate Cycle*.

## GUINEVERE

The daughter of King Leodegraunce of Camelliard, Guinevere was famous for her beauty. A protective upbringing did not prevent her later reputation for passion and strength of character. Stories relate several occasions when she was abducted, and Arthur

Pendragon's consequent quests to recover her.

## THE LOATHLY LADY

Stories of a beautiful young spirit imprisoned in an old and horrifically ugly body as a result of an evil curse recur in medieval folklore, most notably in Chaucer's *The Wife of Bath's Tale* which is set.

*"In th'olde dayes of the King Arthur,  
Of which that Britons speken greet  
honour."*

## VIVIANE, THE LADY OF THE LAKE

Viviane was the daughter of the High Priestess of Avalon, whom she succeeded, and was the half-sister of Ygraine. As the Lady of the Lake, she was the female figure-head of ancient worship.

## EXCALIBUR

There are many remarkable swords in the Arthurian Legends, and this can be confusing. We have designated Excalibur as the sword of Pendragon, wielded by Uther, set in the stone from which only the future High King could draw it, stolen by Morgan Le Fay, and returned to Arthur Pendragon by the Lady of the Lake.

## THE WHITE STAG

The mythical White Stag could appear to protect the good from harm or lead them on the path to truth. It was also said that if a knight captured the White Stag he could kiss the most beautiful woman in King Arthur's court.

## QUESTS

While the most well-known quest was for the Holy Grail,

knights would go on quests to prove themselves, or in search of truth, or sometimes as a penance. King Pellinore's search for the Questing Beast became an occupation. Arthur Pendragon won the gratitude of the people of Brittany for his slaying of the Man-Eating Giants of Mont St Michel.

## THE ROUND TABLE

The Round Table came into Arthur Pendragon's possession from King Leodegraunce as part of Guinevere's dowry. Its roundness symbolised the earth and the heavens. Arthur seated his knights around it to give a sense of unity and to avoid any arguments about precedence and status, and placed Excalibur at the centre.

## THE GAMELAN

"Gamelan" is the Indonesian word for "instrumental ensemble". It consists of gongs and drums. The Gamelan has spiritual powers and is played with great reverence.



## GLOSSARY

In the opening scene part of the text uses certain crude anglo-saxon terminology. A very rough translation is as follows:

- Sae-Draca - Sea Dragon
- Here-Hyp - Plunder
- Faloreniss - Destruction
- Getredan - To trample
- Hete - Hate/malice
- Slipen-Dire - Cruel
- To-Brecan - To violate
- Toceorfan - To cut in pieces
- Onð - and
- Ealdo Draca - Dragon-chief

THE ACTION IS  
SET IN BRITAIN  
DURING THE DARK  
AGES.

1.

*Opening*

2.

*The Court of Uther Pendragon,  
Caerleon*

3.

*The Forest near Caerleon*

4.

*The Abbey at Glastonbury*

5.

*The Abbey at Glastonbury,  
several months later*

6.

*The Merlin's Cave*

7.

*By a Wild Apple Tree in a Woodland  
Clearing*

8.

*In a Wood outside a Village Settlement*

9.

*The Falcon*

10.

*The Forest*

11.

*The Battle Headquarters of  
Uther Pendragon*

12.

*The Field of Battle*

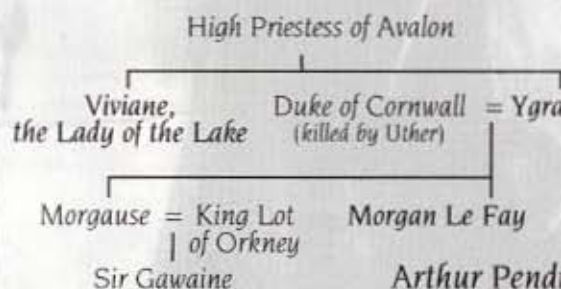
13.

*The Court of King Leodegraunce*

# PENDRAGON



## THE HOUSE OF PENDRAGON





# RAGON



RAGON

ine = Uther Pendragon,  
High King of Britain

King Leodegraunce

ragon = Guinevere

THE HOUSE OF SIR ECTOR

Sir Ector

Sir Kay = Kelemon

(foster brother of Arthur Pendragon)

14.

*The Contest for the Throne*

15.

*The Shores of the Lake of Avalon*

16.

*The Coronation*

17.

*The Court of Arthur Pendragon,  
four months later*

18.

*Pendragon's Quests:*

- *The Man-Eating Giants*
- *The Dragon Beast of Borrowdale*

19.

*The Court of Arthur Pendragon*

20.

*The Lair of Morgan Le Fay*

21.

*The Falcon*

22.

*The Quest for Excalibur and  
Guinevere:*

- *The Lair of Morgan Le Fay*
- *A Vision of Hell*
- *A Vision of Arthur Pendragon's  
Funeral Ship*

23.

*The Far Side of the Forest*

24.

*The Shores of the Lake of Avalon*

25.

*The Court of Arthur Pendragon*

26.

*The Round Table*

*There will be one interval.*

# CAST

<i>Uther Pendragon</i>	Nick Saich (20, Cambridge)
<i>Ygraine, his queen</i>	Shula Keyte (16, Sutton Coldfield)
<i>The Merlin</i>	Steve Elias (Carmarthen)
<i>The Priest</i>	Neil Abrahamson (16, Oundle)
<i>The Nurse</i>	Louise Potter (15, Solihull)
<i>Young Morgan Le Fay</i>	Hayley Gelling (12, Ruislip)
<i>Young Guinevere</i>	Hannah Spearritt (13, Gorleston-on-Sea)
<i>Young Elaine</i>	Rachel Grey (12, Abergavenny)
<i>Young Arthur Pendragon</i>	Richard Stacey (11, Huddersfield)
<i>Sir Kay</i>	James Hoare (15, Ryde)
<i>King Pellinore</i>	Tom Chambers (17, Ashbourne)
<i>Kelemon</i>	Lucy Hilliar (17, Bristol)
<i>Raven</i>	Lara Pulver (14, Dartford)
<i>Matt</i>	Liam Barr (14, Sheffield)
<i>Luke</i>	Chris Dyer (12, Weston-super-Mare)
<i>Alfred</i>	Alastair Bird (15, Betchworth)
<i>Older Morgan Le Fay</i>	Katie Wilson (18, Hull)
<i>Older Arthur Pendragon</i>	Andrew Hewitt (18, Sheffield)
<i>Lady Angharad</i>	Angharad Reece (18, Birmingham)
<i>Lady Alice</i>	Michelle Thomas (18, Tunbridge Wells)
<i>Older Guinevere</i>	Rebecca Lock (18, Folkestone)
<i>Older Elaine</i>	Charlotte Hoare (16, Ryde)
<i>King Leodegraunce</i>	Reuben Jones (16, Great Yarmouth)
<i>The Lady of the Lake</i>	Madeleine Worrall (17, Edinburgh)
<i>King Lot of Orkney</i>	Tom Sellwood (18, Stafford)
<i>Ulfius</i>	Bruce Walcroft (18, Westbury)
<i>Sir Gaynor</i>	Irfan Ahmad (17, Wembley)
<i>Sir Lancelot</i>	Paul Cattermole (17, St Albans)
<i>Flute</i>	Helen Ella (16, Wick)
<i>Horn</i>	Andrew Jones (17, Croydon)
<i>Percussion</i>	Adam Powell (20, Edinburgh)
<i>Keyboards</i>	Alexander L'Estrange (20, Oxford)
<i>Bass</i>	Grant Mitchell (16, Edinburgh)

**Directors** Peter Allwood  
Joanna Horton  
Jeremy James Taylor  
Frank Whately

**Designer** Alison Darke  
**Lighting Designer** Peter Walters  
**Assistant Musical Director** Alexander L'Estrange

**Production Manager** Felix Davies  
**Stage Manager** Sara Priestley  
**Deputy Stage Manager** Abby Cooper  
**Assistant Stage Managers** Melanie Downs  
(19, Plymouth)  
Kim Lewis (15, Bristol)

**NYMT Wardrobe Director** Sheila Darlington  
**Head of Wardrobe** Wendy Parke  
**Wardrobe Assistant** Rebecca Beale  
(17, Pont Lottyn)

**Music Co-ordinator** Adam Powell  
**Press Manager** Michelle Drew

**Chaperones** Joan Bird  
Margaret Ella  
Paula McPake  
Alison Murray  
Kate Preston  
Colin Turnbull

*Costumes made by The  
National Youth Music Theatre Wardrobe:*  
Alison Darke  
Sheila Darlington  
Jennifer Gayton  
Jane Hillman  
Anne-Marie Horton  
Dorothy Keogh  
Alison Murray  
Wendy Parke  
Gill Vahey

*in collaboration with students from  
Wimbledon School of Art:*

**Costumes** Melanie Hutchings  
Sue Mayer  
Eileen Sheikh  
Janet Showell  
Deborah Thearle  
**Head-dresses** Amy Davis  
Lorraine Ford  
Saskia Monty  
Alex Smalley

**Armour** Sue Berry  
Stuart Bray  
Alexia MacLaurin

**Raven** Ben Palmer

**Dragon** Steve Wright  
**White Stag** Lyn Enderson  
**Loathly Lady** Karen Stone  
**Lady of the Lake**  
**Attendants** Natalie Elvy  
Louise Jacobs  
**Serpent** Lynne Heart  
**Snakes** 1st year Technical Arts  
Interpretation students

**Scenic Artist** Lisa Brooker  
**Sound Tapes** Felix Davies  
**Set Construction** V A Mawdsley  
**Transport** Roadrunners  
**Candle-holders made by** Ken Murcott

*Pendragon* was commissioned with funds from the Richard Gregson Williams Memorial Trust and the Vic-Wells Association; this production has been made possible by funding from the Esmée Fairbairn Charitable Trust and Thorntons plc.

The National Youth Music Theatre would like to thank Paul Iles and everyone at the Festival Theatre, Edinburgh, for making this season of *Pendragon* possible; thanks also to Dickinson Metalworks, the Royal Shakespeare Company Props Department, Julie Fordham-Green, Jim Henson's Creature Workshop, Roland (UK) Ltd, Simon Cook, Robert Campion, Rachel Swindles, John Wright, Wendy Cook, Robert Welsh, The Clarsach Society, Geoffrey Newton, Edinburgh Youth Orchestra, Tina McGeever, Marion Christie, Strathclyde Regional Council Social Work Department, Michael Zolkar, St Margaret's School, Ruth Innes and Kevin Leeman for their invaluable assistance with this production.

Particular thanks to Malcolm Pride, David Burrows, Val Charlton and the students of Wimbledon School of Art for their collaboration with The National Youth Music Theatre on the making of many of the costumes, special props and puppets for this production.

Finally, The National Youth Music Theatre would like to thank Mr & Mrs Abel, Mr & Mrs Alstrop, Mrs Jill Bungay, Mr & Mrs Hill, Kelling Heath Holiday Park, King Egbert School Sheffield, Ms Musselwhite, Stork Protech UK Ltd, and all the other individual sponsors and donors who have assisted company members with course fee contributions.

Production photographs by Roger Smeeton and Peter Sturgess.

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## PETER ALLWOOD

(Composer and Co-Director)

has composed extensively for The National Youth Music Theatre with *Bendigo Boswell* (BBC TV broadcast 1983), *Jack Spratt VC* (Edinburgh Fringe First Award 1985), *Les Petits Rats* (Sadler's Wells 1989) and *Pendragon* (1994) and he directed the music for the Edinburgh International Festival production of *Let's Make An Opera* (1988). Other compositions include *The Dream of The Road* (1993), a sacred music drama commissioned by St Albans Abbey for their 12th centenary celebrations. Since 1985 Peter has been Director of Music at Christ's Hospital School in Horsham and before that at Leighton Park School, Reading and Oundle School near Peterborough. Peter has been a Director of The National Youth Music Theatre since its foundation in 1976.

---

## ALISON DARKE

(Designer)

studied at the Wimbledon School of Art. She then worked for the Jim Henson Creature Workshop as an animatronic puppet designer. Films include *Dream Child*, *Labyrinth*, *Little Shop of Horrors* and *The Story Teller*. Her illustrations have been shown on BBC TV's *Jackanory* and she has been commissioned for a variety of children's books including the picture books *The Nightingale*, *Thumbelina*, *Aladdin* and *The Ice Journey*. In July 1993 she completed the post graduate Theatre Design course at the Slade School of Art and since leaving, has designed *Peter Pan* for the

Midlands Arts Centre. A *Spanner In The Works* for Greenwich Studio Theatre and *Bondagers* at the Wimbledon Studio Theatre. Film production design includes *Burning Love* and *Beans and Blood In Notting Hill*, both for Monkey in Heaven Films.

---

## JOANNA HORTON

(Co-Writer and Co-Director)

has worked with The National Youth Music Theatre since the age of 15, performing in *Jack Spratt VC* (1985), Richard Stilgoe's *Bodywork* (1987) and Stephen McNeif's *Aesop* (1991). Since graduating from the BA Performing Arts Course at Middlesex University she has been involved in The National Youth Music Theatre's Workshop Programme. Her first writing/directing production for the company was the workshop production of *The Song of the Loathly Lady* (Edinburgh 1993) and since then she has been working on *Pendragon*. Joanna teaches drama and theatre studies at James Allens Girls' School in Dulwich, South London.

---

## ALEXANDER L'ESTRANGE

(Assistant Musical Director)

studied Music at Merton College, Oxford, where he conducted the University Chamber Choir, sang as an alto Choral Scholar in Magdalen Choir and formed and directed an early music consort, *Sheppard's Delight*. Alexander is in great demand as a soloist and a choral conductor and now combines singing, directing and playing jazz with

teaching Music, singing, piano, bass guitar and improvisation at a variety of schools in Oxfordshire. His music theatre experience includes playing for and directing *The Threepenny Opera*, *Godspell*, *The Card*, *Cinderella* and NYMT's production of *Brilliant The Dinosaur* on the 1993 Edinburgh Fringe Festival.

---

## JEREMY JAMES TAYLOR

(Co-Writer and Co-Director)

is the Artistic Director of The National Youth Music Theatre which he founded in 1976. Since then he has written or co-written nineteen new music theatre works and has directed over twenty-six productions for the company. He was Associate Director at the Young Vic from 1975 to 1979. His freelance work includes productions for English National Opera, Glyndebourne Touring Opera and the Royal Academy of Music, the National Theatre of Norway and the Banff Centre in Canada. He has recently been to Sydney where he directed *The Ragged Child* and *The Little Rats* and New Zealand where he directed *Captain Stirrick*.

---

## PETER WALTERS

(Lighting Designer)

believes that lighting design lies mid-way between physics and painting in water-colour, one of which he attempts in his spare time, whilst the other is his profession. He has designed the lighting for many shows for The National Youth Music Theatre since the award-winning *Captain Stirrick* in Edinburgh in 1980. These have taken him from the West End

to The City Hall, Hong Kong and the Carnegie Hall, Workington. He is a member of the Association of Lighting Designers and is actively associated with The Questors at Ealing where his favourite works have included *The Hired Man*, *The Amazing Dancing Bear* and all of the *Coarse Acting Shows*.

## FRANK WHATELY

(Co-Writer and Co-Director)

has collaborated as a writer and director on several National Youth Music Theatre creations. These have included *The Ragged Child* with its

numerous productions in Britain and overseas as well as on BBC TV; *October's Children* in Leeds, Edinburgh, Sadler's Wells and the Swan Theatre, Stratford upon Avon; *The Song of the Loathly Lady* in Edinburgh; and now *Pendragon*. He has also directed *The Roman Invasion of Ramshotton* for the company and is involved in the Workshop Programme. He recently took to a cloud as God in the NYMT production of *Noye's Fludde* at Blackheath Concert Halls. Frank is Head of Drama and Theatre Studies at Tiffin School in Kingston upon Thames and is a director of the Kingston Theatre Trust.



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# NATIONAL YOUTH MUSIC THEATRE

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The National Youth Music Theatre is a touring company. Having appeared regularly in London at Sadler's Wells, Riverside Studios and many other major venues, it has also toured extensively throughout the UK and abroad where it has been seen from Tokyo to Toronto and New York to Hong Kong. Although *Pendragon* marks the company's debut at the Festival Theatre, it is also an Edinburgh veteran having visited the city with both Fringe and International Festival productions regularly for the past 20 years.

The organisation has no home theatre and is administered from top-floor offices undecorated for years in an elderly, crumbling building in Bow Street, tucked into the side of wasteground adjacent to the Royal Opera House.

Yet the NYMT does have a sentimental home, four hundred miles north of London, where it returns each summer with a fresh repertoire usually of three productions. This is the Edinburgh Festival, the largest performing arts extravaganza in the world. There, each August, a huge caravan of NYMT administrators, technical crew, cast, musicians and those who watch over them - up to 300 people - burrow into temporary accommodation, fine-tune the shows and for a fortnight turn in the

kind of flamboyant, pin-sharp ensemble performances that astonish even the most seasoned Festival-watcher.

Edinburgh is more than a home to the NYMT. It is its birthplace. Eighteen years ago, in 1976, Jeremy James Taylor led an exploratory expedition of twenty-four boys from Belmont School in London, to Edinburgh, to set up under the school name in a marquee beside a cathedral and perform *The Ballad of Salomon Pavey*, his own opera about a child actor in Elizabethan England. It won a Festival Fringe First award from *The Scotsman* newspaper. The company was on its way.

Under Taylor's untiring leadership, the organisation expanded, became fully independent and, in 1985, having gathered a clutch of awards and notched up several thousand road and air miles, changed its name to The National Youth Music Theatre. It is now established not only as our leading national youth company, but one of our great national companies, a byword for dynamism, innovation, excellence and achievement.

Auditions for 11-19 year old performers and musicians are held each year. Rehearsals and performances are fun but rigorous, as the work is enormously exacting. Unwavering professionalism is expected, and given as the highest standards are expected. This is why the

NYMT won its reputation, and also the financial support, and behind-the-scenes advice and encouragement, of Sir Andrew Lloyd Webber, who maintains a close interest in the company's work. The dedication and loyalty fostered by the NYMT also explains why many performers stay with the company for several seasons and why some have since "graduated" to join the casts of West End musicals, including Lloyd Webber's *Sunset Boulevard*, and Sam Mendes's current production of *Oliver!*

In Edinburgh, the marquee has long been abandoned for the George Square Theatre, a cavernous lecture hall on the university's city centre campus. The Edinburgh Festival is very tough. Probably the toughest there is. Over 300 companies from across the world perform twice as many shows every August when, more often than not, the sun seems to shine relentlessly over a city swarming with Festival-goers. What counts for them, even more than reading favourable reviews in heavyweight newspapers, is Edinburgh's word-of-mouth, the unstoppable whisper about what must be seen and what must be avoided.

The word on the NYMT is always good, usually better. As a result, the company has a large and loyal international audience, holds six Fringe First awards and has appeared seven times on the "official" International Festival programme.

Such consistent success is hard to win and doubly difficult to maintain. Like every other company, the NYMT has stumbled, but not often. What makes it an essential outfit to watch and to nourish, is its fierce refusal to compromise its acting and musical standards, its unrelenting commitment to commissioning new work, and its unique view of the world.

The best of the large-cast NYMT shows are set at periods of historical turmoil and take an occasionally sentimental, but often unflinchingly dispassionate

look at the fate of young people caught up by political and social events outside their control. The epic *October's Children* (1990), by Taylor, Frank Whately and David Nield, for instance, describes the lives of the huge numbers of Russian children orphaned by the 1917 Revolution and subsequent civil war.

Of course, the company also performs pieces from the staple musical repertoire, including Benjamin Britten's *Let's Make An Opera!*, Andrew Lloyd Webber and Tim Rice's *Joseph and the Amazing Technicolor Dreamcoat* and, daringly, *Poppy*, Peter Nichols' pantomime of the opium wars. But it's new work which keeps the NYMT, and music theatre itself, a performance style in which England has for several years been at the forefront, vibrantly alive.

Over the past twenty years the NYMT has commissioned over twenty new music theatre works. It's an impressive record. Most recent works include *Whistle Down the Wind* which opened in Edinburgh in 1993 and went on to play triumphant seasons at the West Yorkshire Playhouse in Leeds and in London at the Lilian Baylis Theatre and the Riverside Studios.

Last year another world première, *Pendragon*, won the company yet another Fringe First Award - its sixth - and now returns to greater glories at Edinburgh's fine Festival Theatre before setting off later in the year on a tour to the Far East followed by a London season at The Lyric Theatre, Hammersmith.

Edinburgh can also look forward to seeing the NYMT back at the George Square Theatre for this year's festival with new productions of *The Threepenny Opera* and *Annie*.

# NATIONAL YOUTH MUSIC THEATRE

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The National Youth Music Theatre is generously supported by Sir Andrew Lloyd Webber and works in association with Sadler's Wells, the Royal Opera House and The Duke of Edinburgh's Award. The National Youth Music Theatre would also like to acknowledge with thanks grants received from the Foundation for sport and the arts, the Arts Council of England, The D'Oyly Carte Charitable Trust, The Esmeé Fairbairn Charitable Trust, The Royal Victoria Hall Foundation and The Rufford Foundation.

**SADLER'S WELLS**



Administrative office

The National Youth Music Theatre,  
 2 Bow Street,  
 Covent Garden,  
 London WC2E 7BA.

Telephone:

0171-836 9791

Fax: 0171-240 7949

Registered Charity Number: 281159

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# NATIONAL YOUTH MUSIC THEATRE

Supported by  
SCOTTISH COUNCIL FOR THE ARTS

The National Youth Music Theatre is one of Britain's premier youth theatre organisations which is rapidly gaining an international reputation with tours to Europe, Japan, Canada and the USA.

The NYMT is unique. It exists to encourage young people to participate in all aspects of the performing arts with the emphasis on ensemble, quality and above all, enjoyment.

## HOW CAN YOU BECOME INVOLVED?

### *Cast Auditions*

First round workshop auditions are held in regional centres around the UK during weekends in October/November with London recalls in early December. Anyone between the ages of 11 and 19 can apply; no formal qualifications are needed.

### *Instrumental Auditions*

Instrumental auditions will be held in March for The NYMT Ensemble which will provide musicians for a range of music theatre activities during 1995 including playing for *Annie* or *The Threepenny Opera*. Anyone between the ages of 11 and 19 can apply; minimum standard grade 7.

### *Rehearsals and Performances*

The NYMT tours three or four productions every year throughout the UK and abroad; rehearsals and performances are during school holidays or weekends and are mostly residential.

### *Workshops*

The ever-expanding programme of music theatre workshops is playing an increasingly important part in the NYMT's work and is often a young person's first contact with the company. Participants work intensively with drama, music and movement directors exploring all forms of music theatre in a relaxed and highly stimulating atmosphere. Workshops can be residential or non-residential and vary in length between two and ten days. The next music theatre workshop is scheduled for March 10( eve)-12. Anyone between the ages of 11 and 19 can apply; applications are accepted in order of receipt.

### *Technical Theatre Skills*

The NYMT offers valuable work experience opportunities to young people interested in stage management, lighting, sound or wardrobe including working at the Edinburgh Fringe Festival and other regional tours. Interviews will be held in March; minimum age 15.

### *Theatre Management Skills*

The NYMT offers exciting Arts Administration opportunities to young people who want to help run a busy 475 seat Edinburgh Fringe theatre (front of house, box office, press, publicity and theatre administration). Interviews will be held in March; minimum age 16.

### *Course Fees and Funding Assistance*

For all the above activities the NYMT charges course fees of varying amounts. For help with the larger course fees, the company provides a comprehensive booklet offering advice on raising money through trusts, grants and sponsorship. The Patrons of the NYMT have generously established a Bursary Fund which makes discretionary awards to individuals. It is the NYMT's wish that no-one invited to join the company should be unable to accept for financial reasons.

### *The Friends of the NYMT*

The Friends support the NYMT in all its activities in both practical and financial terms; they also administer the Patrons' Bursary Fund. Membership of the Friends entitles you to three Newsletters a year plus regular mailings to keep you fully in touch with the company's work.

Details of all the above available in the foyer, or by writing with stamped addressed envelope to: NYMT, 2 Bow St., Covent Garden, London WC2E 7BA.

# NATIONAL YOUTH MUSIC THEATRE

Supported by  
SIR ANDREW LLOYD WEBBER

## *Please help support future projects by The National Youth Music Theatre*

The National Youth Music Theatre's primary aim is to encourage the creation and performance of new music theatre work of the highest standard. Our hope is to build a truly national network of performance and education related activities involving young people throughout the United Kingdom.

The National Youth Music Theatre is supported by Sir Andrew Lloyd Webber. In addition, the company receives some box office income from performances, course fees from the young actors, dancers, musicians and technicians and project funding from the Arts Council of England.

If we are going to maintain and develop the work of The National Youth Music Theatre we urgently need additional financial support from the corporate sector, trusts and private donors. For example the NYMT is currently seeking a sponsor for the 1995/96 National Audition and Workshop Programmes.

If you would like to receive further information about NYMT funding opportunities, please contact:

**RICHARD MALLET**

**General Manager**

The National Youth Music Theatre

2 Bow Street

Covent Garden

London WC2E 7BA

Tel 0171-836 9791

Fax 0171-240 7949

## Forthcoming Events 1995

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10-12 MARCH

### **MUSIC THEATRE WORKSHOP**

(11-19 age group),  
Hockerill School, Bishop's  
Stortford, Herts

---

18-22 APRIL

### **MUSIC THEATRE WORKSHOP**

(14-19 age group),  
Hockerill School, Bishop's  
Stortford, Herts

*This course may be offered as part of The  
Duke of Edinburgh's  
Gold Award.*

---

6-15 MAY

### **THE INDIAN QUEEN**

By Henry Purcell  
6 & 8 May, The Queen Elizabeth  
Hall, London  
12, 13 & 15 May, The Schwetzingen  
Festival, Germany  
The King's Consort in association  
with the NYMT

---

13 MAY

### **NOYE'S FLUDDE**

Freemason's Hall, London, in  
association with The BOC Covent  
Garden Festival.

*A thought-provoking new look at  
Britten's ever popular community opera  
based on the hugely successful NYMT  
production at Blackheath Concert Halls  
in 1993.*

---

9-11 JUNE

### **MUSIC THEATRE WORKSHOP**

(11-19 age group)  
Horsham Arts Centre, West  
Sussex  
Non-residential

---

24 JULY-26 AUGUST\*

### **PENDRAGON**

24 July - 8 August, Tour to Taipei  
and Hong Kong\*  
22-26 August, Lyric Theatre,  
Hammersmith, London\*

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10-12 AUGUST & 15-28

AUGUST

### **ANNIE**

Adam Smith Theatre, Kirkcaldy  
George Square Theatre,  
Edinburgh Fringe Festival  
*A sparkling new production of the great  
American musical.*

---

14-27 AUGUST

### **THE THREEPENNY OPERA**

George Square Theatre,  
Edinburgh Fringe Festival  
*A new production of Brecht's wickedly  
funny tale of political corruption,  
religious hypocrisy and sexual intrigue,  
set during the coronation of a new  
monarch.*

---

\* subject to confirmation

For details of all the above, please write  
enclosing a stamped addressed envelope  
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# THEATRE INFORMATION



*Working to provide deep and lasting satisfaction to all theatregoers regardless of race, age, class, gender or sexual orientation.*

## BOX OFFICE 0131 529 6000

Edinburgh Festival Theatre Box Office is open from 10.00am to 8.00pm Monday to Saturday and from 12.00 noon on performance Sundays. At times of particularly heavy demand, all sixteen Box Office lines may be engaged, so please try again. Once it rings, Hang On! Your call will be answered as quickly as possible in strict rotation.

## CAFE LUCIA

Located in the street level foyer and open from 10am till late, Cafe Lucia offers the finest coffees, irresistible pastries and *petit choux*, luscious tarts and a fully licensed bar including cask conditioned ales.

Named after Donizetti's romantic Scottish tragedy, and the heroine of Sir Walter Scott's novel, Lucy's is where you can satisfy your appetite for morning coffee, a lunchtime drink, or pre-show assignation. A *salon* where passionate theatregoers may reel in a passable pick-up, just like in the 1890s.

Cafe Lucia Manager: Linda Hogg

## THE SCOTSMAN FESTIVAL THEATRE FRIENDS

Many exclusive and valuable benefits are offered to members of the Festival Theatre Friends, along with the opportunity to make a real and valued contribution to Scotland's most exciting new theatre.

*As a Friend, you will receive*

- **advance** mailings
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- **big** discounts on tickets (you can save up to £150.00 per couple in six month)
- **spectacular** special offers
- **special** events
- **surprise** invitations
- **hot-off-the-press** newsletters
- **inside** involvement

The biggest benefit of Friends' membership will be **ticket offers**. These savings amounted to £75.00 per member in our first six month season alone, recouping a subscription threefold in six months. Senior citizen members benefit from extra discounts at many productions.

Annual subscription for the Friends is £18.50 per adult (£32.50 two adults at the same address) or £12.50 per senior citizen (£21.50 two senior citizens at the same address).

To join the Festival Theatre Friends, see our season magazine, available from the Box Office counter. If you would like a copy of the magazine posted to you, phone 031 662 1112.

## HOSPITALITY: THE EMPIRE ROOMS

Our lavish hospitality suites are ideal entertaining and refreshment areas for group bookings and sponsors' parties. For details please phone David Todd, Theatre Manager on 031 662 1112.

## GIFT VOUCHERS

Give a friend the opportunity to choose their own Festival Theatre productions. Gift Vouchers (in multiples of £5.00) may be ordered on your booking form in our season magazine or bought direct from the Box Office.

## FOR YOUR SAFETY

In accordance with the requirements of the City of Edinburgh District Council regulations:

1. The public may leave at the end of the performance by all exit doors and such doors must at all times be kept open.
2. All gangways, staircases, passages, and cruising areas must be kept entirely free from chairs or any other obstructions.
3. Persons shall not under any circumstances be permitted to stand or sit in any of the gangways.
4. The safety curtain must be lowered and raised in the presence of the audience.

Licensee: Paul Iles

## HIGH HEELS

Edinburgh Festival Theatre welcomes theatregoers wearing high heels. Persons may use the front of house lift for easy access to the Dress Circle and Upper Circle seating and cruising areas.

*We aim to give excellent service to all theatregoers. If you wish to discuss any aspect of our service, please ask to see the House Manager, or write to Paul Iles, General Manager, Edinburgh Festival Theatre Trust, 13-29 Nicolson Street, Edinburgh EH8 9FT. All letters will be acknowledged within one week, and a detailed response will follow if necessary.*



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