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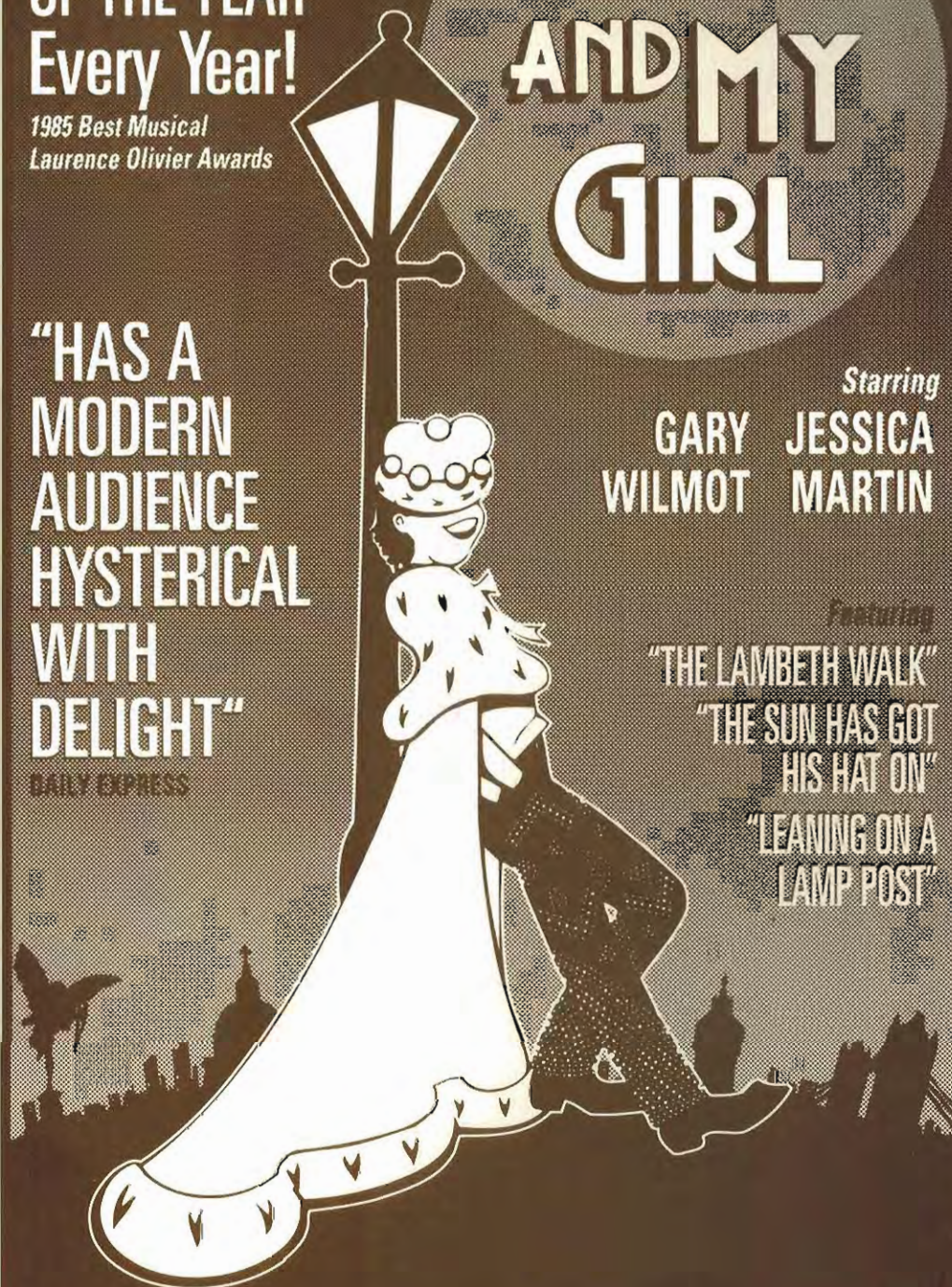
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present the SCOTTISH PREMIERE of

STEPHEN SONDHEIM'S

Into The Woods



a musical fairy tale

18-29 AUGUST 1992

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With financial support from the JOHN LEWIS PARTNERSHIP, BLUE CHIP TRAVEL LTD & STEPHEN SONDHEIM

"There must always be an outside obser..."

Fairy tales have been a traditional way of telling stories to children. They are usually very improbable stories full of magic and enchantment. They are also often allegorical, sometimes mystical, or based on myths and passed on by word of mouth, and no doubt embroidered by each generation in the telling, until they pass into the folklore of a nation.

Stephen Sondheim with the help of James Lapine has taken certain well known fairy stories, or folk tales, and interwoven them with the story of the baker and his wife, and with brilliant lyrics and delightful music, tried to illustrate the darker side of these tales. The characters all need to go into the woods to achieve their aims, where reside all the horrors that exist in the stories and our imaginations, and come out of the woods to succeed and live happily ever after — but do they all live happily ever after?

The Woods are also symbolic in the psychological sense that we all need to go into our own personal wood in order to face up to the problems that exist in the darker side of our natures, and in so doing come out more mature and fulfilled.

This is a most amazing, entertaining, exciting, original musical show, which can be enjoyed on so many different levels. It is truly a theatrical feast, and Quinquere Productions are to be congratulated on undertaking such a demanding challenge in bringing this fascinating show to the Edinburgh Festival. I am sure their proven talent will give you an evening to remember, as they take you, 'into the woods', and you become enchanted by the brilliance of Stephen Sondheim's exceptional talent.

Nicholas Parsons played the Narrator in the London production, Phoenix Theatre, September 1990 — February 1991.


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Into The Woods was Sondheim's eleventh musical and his second collaboration with James Lapine after *Sunday In The Park With George*. It received its World Premiere at the San Diego Old Globe Theatre on 4 December 1986 when it was directed by Lapine, opening on Broadway eleven months later. Among the reviews, *The Daily News* wrote, '(Sondheim) has written a spell-binding score, witty enough to make old stories fresh for adults, lovely enough to enchant youngsters.'

In the US, the show won Tony awards for Best Score, Best Book of a Musical and the Best Actress in a Musical title for Joanna Gleason. It was also named Best Musical by both the New York Drama Critics Circle and The Drama Desk, and received the 1989 Grammy Award for Best Original Cast Recording.

The London production starring Julia McKenzie as the Witch and Nicholas Parsons as the Narrator, opened at the Phoenix Theatre on 25 September 1990, running until 23 February 1991. British honours include the 1990 *Evening Standard* and the London Critics Awards for Best Musical. *The Observer* reckoned it was 'the most original and vivacious show in town — sheer delight', with the *Daily Mail* calling it 'an unmitigated triumph — in every way an enchantment'.

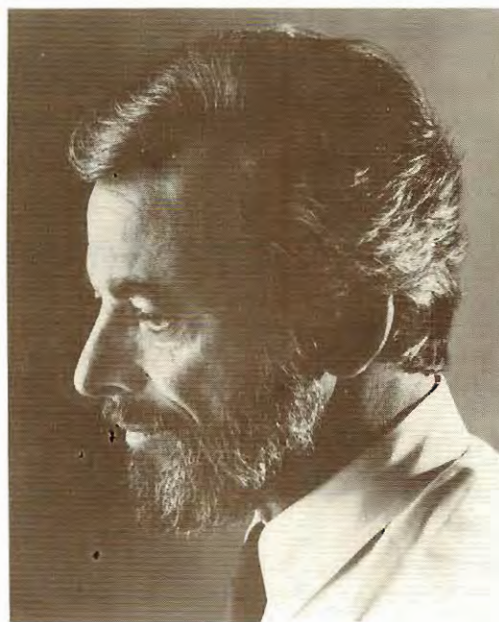
Stephen Sondheim, born New York, 22 March 1930
Lyrics: *West Side Story* – 1957, *Gypsy* – 1959, *Do I Hear a Waltz?* – 1965

Additional Lyrics: *Candide* – 1973, *Side By Side By Sondheim* – 1976, *Marry Me A Little (Revue)* – 1981, *You're Gonna Love Tomorrow* – 1983

Music and Lyrics: *A Funny Thing Happened On The Way To The Forum* – 1962, *Anyone Can Whistle* – 1964, *Company* (Critics Award, Tony Award) – 1970, *Follies* (Critics Award, Tony Award) – 1971, *A Little Night Music* (Critics Award, Tony Award) – 1973, *The Frogs* – 1974, *Pacific Overtures* (Critics Award) – 1976, *Sweeney Todd* (Critics Award, Tony Award) – 1979, *Merrily We Roll Along* – 1981, *Sunday In The Park With George* (Critics Award, Pulitzer Prize) – 1984, *Into The Woods* – 1986, *Assassins* – 1990

Film versions: *West Side Story*, *Gypsy*, *A Funny Thing Happened On The Way To The Forum*, *A Little Night Music*

Film scores: *Stavisky* (1974), *Reds* (1981), *Dick Tracy* (1990)



Thank you so much for the invitation, but I'm afraid I won't be able to make it. Since I have to be in England in September, I can't really take the time to make two trans-Atlantic trips, much as I would like to.

Knowing what arts organizations are going through these days in attempting to raise funds, I'm sending under separate cover a small contribution to your project.

I'm thrilled that you're doing *Into The Woods*, and I wish you the best of luck with it. I think you'll enjoy digging into it.

QP were astonished when a cheque for £500 arrived from Mr. Sondheim. They are seriously considering adopting a policy of only presenting shows by living composers!

James Lapine, born Mansfield, Ohio, 10 January 1949

Book and Directed: *Photograph* (from Gertrude Stein's poem) – 1977, *Twelve Dreams* – 1978, *Table Settings* (Best Play) – 1979, *Sunday In The Park With George* (Best Play, Critics Award, Pulitzer Prize, Olivier Award) – 1984, *Into The Woods* – 1986, *Falsettoland* (Best Play) – 1990, *Falsettos* (Tony Award) – 1992

Directed: *March of the Falsettos* – 1981, *Merrily We Roll Along* – 1985, *A Midsummer Night's Dream* – 1982, *A Winter's Tale* – 1988

Film direction: *Impromptu* – 1989

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Fraser Grant Artistic Director

It was while studying French that Fraser joined the Edinburgh University Savoy Opera Group (EUSOG), making his first appearance with them as the second ghost on the left in *Ruddigore*. He has since directed their productions of *Iolanthe*, *Patience*, *The Sorcerer*, *Carousel*, *Camelot* and *Orpheus In The Underworld*. This is his third QP show, having previously been responsible for the outrageous goings-on in *The Best Little Whorehouse In Texas* and *Nunsense*.

Fraser's last official on-stage performance was in 1990, when he appeared as *Freddie Eynsford-Hill* opposite an *Eliza* played by Susan (*Baker's Wife*) Dumbreck in the Edinburgh Music Theatre Company's King's Theatre production of *My Fair Lady*. He has, however, made the odd unofficial appearance, 'depping' at the last minute for sick or unavoidably detained cast members. At least he's never had to step in for his leading lady — so far!

Immediately after the Fringe, Fraser will travel to Ireland for the Waterford International Festival with EUSOG, directing them in *The Sorcerer*.

And in a blatant tout for business, although directing his first work by the Maestro has fulfilled one of Fraser's long-held ambitions, he would like it to be known that he would just love to take charge of a big budget musical or opera, adding that he just happens to be open to offers...

In the real world, Fraser is a Professional Searcher with Millar and Bryce.

Aberdonian-born Graham moved to Glasgow to study piano, singing and conducting at the RSAMD. His first post was as Musical Director of London-based Independent Opera. In 1981 Graham was invited to join the music staff of The Scottish Ballet where he is now Musical Director to their Dance School of Scotland. Among the works he has conducted with The Scottish Ballet are *Romeo and Juliet*, *Napoli* and *Swan Lake*.

As a freelance MD and vocal coach Graham has worked with Scottish Opera, English National Opera, The D'Oyle Carte and for the last ten seasons has been MD to The Glasgow Grand Opera, conducting the BBC Scottish Symphony Orchestra.

Abroad, he has been guest MD with The International School of Performing Arts in Copenhagen, Denmark Music Theatre, Tokai Television in Japan and the First Children's World Festival.

Previous premieres for which Graham has been MD include the Scottish premieres of Puccini's *Edgar and Massenets Cendrillon*, and the Danish premiere of the Kander and Ebb musical *Chicago*.

As a performer, Graham's work has mainly been in the lighter field of music from pantos and summer seasons to musicals and operetta. He was also fortunate to visit Japan last year to sing traditional Scottish music.

Graham is one of the Scottish contacts for top theatrical producers Cameron Mackintosh Ltd., the company responsible for such West End hits as *Phantom Of The Opera*, *Cats*, *Les Miserables* and *Miss Saigon*.

Graham J Dickie Musical Director



Len Timson Stage Manager

Len's backstage career began at Edinburgh University and continued after he took up teaching at Broughton High School where he is Head of the computing department. In his time at the school he has stage managed several productions including *The Merry Widow*, *Kiss Me Kate* and *Oklahoma*.

Now involved in his fifth QP show, Len has previously taken on the role of Technical Director, Stage Manager or Sound Designer, and sometimes a combination of all three. With Tempo, he was SM for *Thoroughly Greased*, *The Young Ones* and *Rockin' Robin Crusoe*. He designed and operated the sound system when the company staged *They're Playing Our Song* and *South Pacific* and will repeat the role in January when they stage *Into The Woods*.

Len's free time isn't totally taken up with the theatre and he is part of the team who run Broughton High's award winning film society.

In a way he's making a return to his alma mater, though in Andrew's case he attended the old Broughton High — the one in Macdonald Road that a few embarrassed members of the audience turn up to expecting to see a show!

In 1971 Andrew formed his own company which produces audio visual presentations and computer graphics for a variety of corporate clients.

There are few backstage jobs Andrew hasn't done during nearly thirty years in amateur theatre, though recently he has specialised in lighting design. As well as lighting every QP show to date, he also works with a number of other companies in Edinburgh with recent credits including *Yeoman of the Guard*, *The Grand Duke* and *The Mikado* for The Gilbert & Sullivan Society of Edinburgh and *Kiss Me Kate*, *Brigadoon* and *Call Me Madam* for the Bohemian Lyric Opera Company, all in the King's Theatre. Andrew also lit *They're Playing Our Song* and *South Pacific* for Tempo Musical Productions and will also light *Into The Woods* for them in January.

Andrew lectures in lighting design for the Scottish Community Drama Association and runs training courses for lighting operators on behalf of the Church Hill Theatre Association. As a director, Andrew has won awards for several one act plays including *The Zoo Story*, *Blind Date*, *The Amazed Evangelist*, *Twelve Pound Look* and *The Proposal*.

Other 'spare' time interests include composing music and walking the dogs!

Andrew Wilson Lighting Designer



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CRUSAID Scotland is delighted to continue its association with Quinquere Productions. Last year's audience raised the fantastic sum of £750 — the largest amount from any show in the Fringe. Dare we hope that this might be repeated, or even bettered in 1992? We trust you will enjoy the performance and give generously to the collection.

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Once upon a time...

Into The Woods is much more than a mere amalgamation of famous fairy tales. By ingeniously intertwining the familiar stories

of Cinderella, Rapunzel, Jack and the Beanstalk and Little Red Ridinghood, Stephen Sondheim and James Lapine succeed in creating a brilliant and sparkling parable for modern times. Of course there are handsome heroes, happy endings and goals achieved, just as in all the best fairy tales – but these take place at the end of Act I as the cast describe how the happy ending has been reached:

*"You mustn't stop, You mustn't swerve,
You mustn't ponder, You have to act!"*

Be warned! As the house lights dim for Act II, brace yourself for a grim and harrowing journey Into The Woods and witness the dreadful consequences brought on by the misdemeanours of the good characters (*good* because they look and act like us) towards the bad characters (*bad* because they are different to us in looks and attitude). In the traditional version of Jack and the Beanstalk we are told that it is morally acceptable to kill Giants and steal their possessions. The reason? They're bigger, therefore badder than us. With Into The Woods, Sondheim and Lapine challenge us to think again:

*"Witches can be right. Giants can be good.
You decide what's right."*

At the very core of the piece is the importance of The Family to the individual. Throughout the piece the characters strive, at all costs, to preserve, protect and improve their family situation. This results in selfishness and irrationality – which in turn brings about the destruction of the very thing they are trying to protect:

*"People make mistakes, Holding to their own,
Thinking they're alone."*

The final image in the show is that of the creation of a new family – only this time more worldly-wise, less insular, and so better prepared for the rigours of real life. No need for a happy ending this time – the characters have learned to live 'hopefully ever after'.

*"You just can't act, You have to listen.
You just can't act, You have to think."*

However, all this aside, even when viewed superficially Into The Woods is a remarkable piece of musical theatre unlike anything that has been written for the stage before; at once intriguing, enchanting, colourful and grim, but always thought provoking. My heartfelt thanks to all who have helped in any way in getting this production on to the stage.

Fraser Grant – Artistic Director

**characters
strive,
at all costs,
to preserve,
protect and
improve**

Once upon a time,
in a far-off kingdom,
lived a young maiden,
a sad young lad,
and a childless baker
with his wife.


Act I

<i>Prologue: Into The Woods</i>	Company
<i>Hello, Little Girl</i>	Wolf, Little Red Ridinghood
<i>I Guess This Is Goodbye</i>	Jack
<i>Maybe They're Magic</i>	Baker's Wife
<i>Our Little World...</i>	Witch, Rapunzel
<i>I Know Things Now</i>	Little Red Ridinghood
<i>A Very Nice Prince</i>	Cinderella, Baker's Wife
<i>Giants In The Sky</i>	Jack
<i>Agony</i>	Cinderella's Prince, Rapunzel's Prince
<i>It Takes Two</i>	Baker, Baker's Wife
<i>Stay With Me</i>	Witch
<i>On The Steps Of The Palace</i>	Cinderella
<i>Ever After</i>	Narrator, Company



The use of video cameras, sound recording equipment
It is distracting for the cast and other members

To be continued...



Once upon a time, later,
in the same far-off kingdom,
lived a young Princess,
the lad Jack,
and the baker
and his family.

Act II

*Prologue: So Happy
Agony*

Lament

Any Moment

Moments In The Woods

Your Fault

Last Midnight

No More

No One Is Alone

Finale: Children Will Listen

Company

Cinderella's Prince,

Rapunzel's Prince

Witch

Cinderella's Prince, Baker's Wife

Baker's Wife

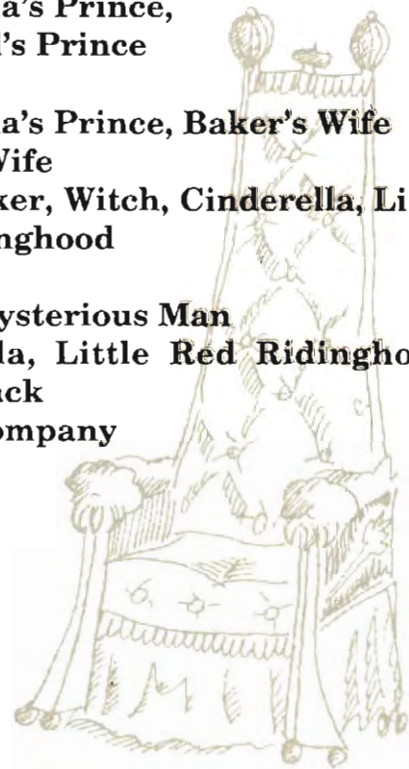
**Jack, Baker, Witch, Cinderella, Little
Red Ridinghood**

Witch

Baker, Mysterious Man

**Cinderella, Little Red Ridinghood,
Baker, Jack**

Witch, Company



I wish...

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f the audience and may also breach copyright.

There was great excitement when the Executive Producers finally picked their show for 1992. Excitement and relief — trying to live up to the reputation they seem to have gained is getting harder every time. Not that they're complaining! Ballpoint was just about to be put to contract for the 1992 show when word was received that Into The Woods had at last become available — some 18 months after QP had first noted formal interest with the rights' holders. With no guarantee that the application would be successful, several millimetres of nails were gnawed until the Weinberger-stamped envelope arrived. Elation! Not only had QP been granted the show, they were getting the Scottish Premiere as well.

Anyone left wondering, "why all the fuss?" is obviously not a Sondheim fan (or should that be 'fanatic?'). If they still feel this way after seeing the show, QP has failed. For most people he's something of an acquired taste, but when someone gets hooked by Sondheim they develop an attitude where they wonder how others can be less than ecstatic about his work. (What a prelude for the show this is becoming — you'll love it, really!) What of the show that nearly was? No clues on this one — it's still high on the 'want-to-do' list!

Into The Woods is undoubtedly the most ambitious QP project to date, but doing justice to Sondheim and Lapine's magical musical hasn't come cheaply. After the figures were totted up it was discovered that ticket prices would have to be set at Covent Garden levels — either that or the production was heading for a whopping great loss. But the John Lewis Partnership, (the world's most wonderful and fantastic department store — everyone should shop there!), didn't hang about when QP chanced their hand and wrote to them about the problem — they sent a cheque to cover the expected short-fall by return of post. A second angel bearing gifts of extra cash came winging in, in the shape of Blue Chip Travel Ltd. If QP were delighted by the help given by these two companies, they were completely stunned when, after dropping a note to Mr. Sondheim asking him to scribble a foreword to this programme, he wrote back an apology, with a cheque for £500 instead!

This is all, of course, an unashamed ploy to sow some seeds. The Edinburgh amateur theatre scene has probably never been healthier. Not only are the longer-established companies presenting the ever-popular 'standards', newer companies such as the Edinburgh Music Theatre Company, Tempo Musical Productions and QP have sprung up, staging shows that audiences outside of London often never get the chance to see. But if QP are to continue their 'non-mainstream' policy they'll have to hope their good fortune in attracting benefactors continues. As they are now recognised as a charity by the Inland Revenue, it opens up various tax advantages and extra government money which can be available when a business gives financial assistance/sponsorship.

In the meantime, everybody reading this article can assist by completing and returning the QP questionnaire, giving themselves the chance of winning a special weekend for two in the Royal Terrace Hotel. But the information gathered also helps QP plan the advertising and marketing of future shows.

The Executive Producers of QUINQUEREME PRODUCTIONS sincerely appreciate that out of the hundreds of shows on offer in this year's Fringe, you chose to come and see Into The Woods. They hope you enjoyed the show and will return sometime in the future.

the
choice
is
made,



QUINQUEREME PRODUCTIONS
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the
task
is
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Alan Cochrane
Cinderella's
Father

For over 40 years Alan has worked with most of the city's drama companies, both as an actor and director. His own award winning plays, *Ne'er The Twain*, *The Campbells Are Comin'* and *Scots Wha Hae*, have been successfully produced on the Fringe and throughout Scotland.

This 35th year on the Fringe marks a new departure for Alan as previously his singing (and tap dancing) have been restricted to the Edinburgh People's Theatre company's annual pantomime.

Happily married for over 20 years, Alan and Maureen originally met through drama. Who says showbiz marriages can't last? Both are avid theatre lovers and try to make an annual pilgrimage to Stratford for a basinful of culture.

After a life-time in the insurance industry Alan is now a civil servant with the Registers of Scotland at Meadowbank House.

A native of Oxfordshire, grandmother of three Alice moved north 20 years ago and now works as a clerical assistant with Livingston Development Corporation. Leading parts include *Sally Adams* in *Call Me Madam* with the Whitburn Operatic Society and *Golda* in *Fiddler On The Roof* and *Fraulein Schneider* in *Cabaret* with Livingston Players. She has also performed with societies in Bathgate and Bo'ness. In January Alice made her first appearance in Edinburgh as *Bloody Mary* in *Tempo's South Pacific*. She's currently rehearsing the role of *Mrs. Fraser* in *Stepping Out* being staged in October by Livingston Players.

Alice Dunn
Jack's Mother



Alan McKenzie
Rapunzel's
Prince

It's said that choosing the right material is everything. Alan reluctantly owns up to appearing in *Opportunity Knocks* when he was 15 singing *Not While I'm Around* from *Sweeney Todd*. Perhaps a song from a musical about a homicidal serial killer wasn't quite what early evening TV audiences wanted to hear — he came third!

Alan trained at The Scottish Ballet's Dance School of Scotland and currently studies musical theatre at London's Arts Educational College. College productions include *The Three Penny Opera*, *Pirates of Penzance*, *Our Town*, *Yerma* and *Fen*. He has performed in Scottish Opera's *Death In Venice* and *Carmen*, *Turandot* with the Glasgow Grand Opera Society and an Offenbach selection in the Aberdeen International Festival.

His TV credits include *Taggart*, *Biting The Hand* and commercials for the *Scottish Health Education Group*. Future engagements include *Aladdin* at the King's Theatre, Glasgow, where Alan will be appearing as a dancer.

Principal roles have included the *1st Witch* in *Dido and Aeneas*, *Susanna* in *The Marriage of Figaro*, *Despina* in *Così Fan Tutti*, *Mabel* in *The Pirates of Penzance*, *Constance* in *The Sorcerer* and *Tuptim* in *The King and I*.

Anne made her recital debut last year in a programme which included Schumann Lieder, and Brahms' Liebeslieder Waltzer. Choral work is with Schola Cantorum of Edinburgh, John Currie's Perth Festival Chorus and Opera Chorus and the Scottish Chamber Orchestra Choir.

Educated at Elgin Academy, Anne is a graduate of the RSAMD. She now studies singing with Edinburgh teacher Eric Ibler. It's just a short walk from her Stockbridge flat to the BBC's Queen Street studios where she works as a freelance sound engineer and reporter.

Anne Diack
Florinda



Alexandra Colclough
Sleeping
Beauty
Singing Harp

About to enter her final year studying linguistics at Edinburgh University, Alexandra joined the Edinburgh University Savoy Opera Group, singing in the chorus of *Iolanthe* and *Carousel*. The following year she played the title role in Gilbert and Sullivan's operetta *Patience*, later joining the Edinburgh University Opera Club to sing *Josabeth* in a staged production of Handel's *Athalia*.

As well as studying singing with, in her words, the 'excellent and inspiring' Irene Drummond, Alexandra also plays violin and piano.

While taking part in school productions at Liberton High, Anne-Marie would often find herself cast opposite the same skinny young lad time and again. It obviously had a considerable effect on her — she hasn't performed in any other shows since then. It left its mark on the weedy youth as well — he's now directing shows for QP! But Anne-Marie didn't completely forsake the stage, having stage managed four shows for The Edinburgh University Savoy Opera Group.

A graduate in Communications with Distinction in Forcefulness from Napier Polytechnic, when not striving to achieve a more exotic persona, Anne-Marie is employed by the Freespace Housing Company as a support worker in a housing complex for disabled people.

Anne-Marie Comber
Little Red
Ridinghood



Greig W. Hill
Cinderella's
Prince

Born (and still living!) in Dunfermline, Greig's first stage appearance was in a school Gilbert and Sullivan production. Despite this he has since continued with several groups in and around Fife, mainly with Glenrothes and Lochgelly musical societies, playing *Curly* in *Oklahoma*, *Francois Villon* in the *Vagabond King*, *Billy Bigelow* in *Carousel*, *Fred Graham* in *Kiss Me Kate*, and *The Poet* in *Kismet*.

A week after hanging up his tail, Greig appears with Fife-based Ensemble performing excerpts from opera, operetta, and musicals in St. Andrew's and St. George's, Venue 111 on 4 September.

When he's not rehearsing, Greig masquerades as a surveyor, filling whatever time is left with rugby, jazz, painting and, since moving into an old house, enforced DIY.



Brian Donald
Narrator
Mysterious Man

Since University days, Brian (a solicitor) has had principal roles in plays by Stoppard, Bennett, Coward and Shakespeare. On the less serious front he has also appeared in *Hello Dolly*, *Oklahoma*, *Mame*, *Showboat* and *South Pacific*, as *Tevye* in *Fiddler On The Roof* with Livingston Players and *Rafferty* in *The Night Maxie Tortellini Hit Big Lola Latrobe's* with QP.

A founding director of the Edinburgh Music Theatre Company, Brian has also performed with them in *The Boyfriend*, *Anything Goes* and the Scottish Premiere of Sondheim's *Sweeney Todd*. Choral work includes a Scottish tour of Andrew Lloyd Webber's *Requiem* with Sarah Brightman and a televised *Te Deum* by Berlioz for Glasgow City of Culture celebrations.

It's been some time since Jo was involved in any acting — a Sixth form panto playing *Snow White*, to be exact. Despite her absence from the stage, Jo has continued her singing and piano lessons and now feels it's about time she let her hair down again! A newcomer to Edinburgh, this is Jo's first experience of the Fringe, either as a performer or spectator. She graduated last year in Psychology at Manchester University and now works in Public Health research at Edinburgh University.

Jo Dent
Rapunzel



Dee Livingstone
Cinderella

Anyone who knows Dee will probably be surprised to see her playing, for a change, a character who is neither a tart nor a bitch!

Previous roles which fall into those categories include *Dorothy* in the World Amateur Premiere of *Gentlemen Prefer Blondes* and *Claudine* in *Can Can*, both in the Glasgow King's Theatre Guild.

A keen dancer, Dee displayed her choreographic skills with the Eastwood Entertainers' 1990 production of *The Sleeping Beauty*.

Although she has sung in various concerts around Glasgow, Dee has also been known to burst into song at the Babbity Bowster/Schottische Restaurant in Glasgow's merchant city where she works as a skullery maid.

While studying drama at Edinburgh's Telford College in 1990, John appeared in various productions playing *Claudio* in *Measure For Measure*, *Jake* in *The Three Penny Opera*, *Phil McCann* in *The Slab Boys* and *Judd* in John Godber's *Bouncers*.

In 1991 he had to turn down a place at a top London drama college when he was refused a grant by both Lothian Regional Council and the Scottish Education Department. This year he auditioned for a place at the Arts Educational School, London, beating the challenge from 900 other students to be awarded one of 24 places.

Once more John thought he'd have to turn down the place due to lack of finances, until the college suggested he attend a second audition — this time to try for one of only two scholarships awarded each year, which pay the £18,000 fees for the three year course. John's just heard he's been awarded one of the scholarships, paid for by Sir Andrew Lloyd Webber. Sadly his dreams may yet be shattered unless he raises the £3500 each year it'll cost him for accommodation. Needless to say, he's currently saving every penny.

John McManus
Jack



Gillian Kirkpatrick
Witch

Gillian wishes to stress that contrary to popular belief, she has NOT been typecast in this show. Any similarities between the character she plays and her own personality are purely coincidental.

She has sung in public for years (though not always while sober) and has already gained a wonderfully extensive experience in theatre with roles such as *Sandie* in *The Prime of Miss Jean Brodie*, *Lucy* in *You're A Good Man, Charlie Brown*, *Popova* in *The Bear*, *Magenta* in *The Rocky Horror Show* and *Syracusan Antipholus* in *The Comedy of Errors*. Professional work includes a Special Needs Tour with the Theatre Workshop, and she played *Louise* in *It Could Happen To Anyone*, an educational film for schools.

We're unable to name the prestigious drama college in Glasgow's Renfrew Street attended by Gillian (it's too long a story!).

For some reason she wishes it to be known that she is a Leo. Grrrrr...

Mark achieved the remarkable feat last year of sitting in the audience watching himself appear in *The Best Little Whorehouse In Texas*. It wasn't an out-of-body experience — his performance as American football commentator *Leroy Sliney* was pre-recorded and shown on TV screens at either side of the stage. His QP debut was playing *Tony di Martino* in *The Night Maxie Tortellini Hit Big Lola Latrobe's*.

Since his first non-school production in 1983 in *Godspell*, Mark has played several principal roles including *Anthony* in EMT's *Sweeney Todd* and *President Wintergreen* in the SLO's *Of Thee I Sing*.

A highly conscientious employee of Scottish and Newcastle, Mark anticipates his impending salary review will be a favourable one.

Mark Beveridge
Baker



Lisa Hollins
Snow White

Lisa's also *Stepping Out* with Livingston Players alongside her mum Alice (*Jack's Mother*). She lives in Linlithgow with her husband David and has been a member of the Players since 1984.

Lisa will find it easy to understand her character, a nurse called *Lynne* — she works as a theatre recovery nurse at Livingston's St. John's Hospital. There's absolutely no truth in the rumour that she only got the part because she offered to save on the costume bill by wearing her own uniform!

Last year, Lisa played bimbo cheerleader, *Imogene Charlene* in *The Best Little Whorehouse In Texas*. An accomplished pianist, she's also kept busy accompanying Livingston ladies choir, *Toccata*.



Graham Simpson
Steward

Originally from Kirriemuir, Graham started his theatrical ventures with the local Thrums and Kirriemuir groups. After moving to Dundee he joined Downfield Musical Society and a variety of drama groups and appeared each year in John Scrimmour's, **Sound Spectacular**.

Since moving to Edinburgh in 1990, Graham has worked with Allegro, The Bohemians, Showcase, Tempo and Edinburgh G&S. In previous QP appearances he played *Melvin P. Thorpe* in **The Best Little Whorehouse In Texas** and gangster *Angelo Graziani* in **The Night Maxie Tortellini Hit Big Lola Latrobe's**. Graham's also rehearsing the role of the *Baker* for his second production of **Into The Woods** being staged in January by Tempo.

A display manager at the House of Fraser, Graham's overwhelming ambition is to write a book entitled 'No hair — and how to style it.'

A stage debut playing a hippopotamus and singing the classic, 'Mud, Mud, Glorious Mud', sounds intriguing. Getting the part of *Nanki Poo* in **The Mikado** because you were the tallest to audition verges on the bizarre. All-girls schools have a lot to answer for! Since then Yorkshire-born Samantha has had lead parts with the Edinburgh Footlights and played the lead in The Edinburgh University Savoy Opera Group's production of *Iolanthe*.

In her free time she has acquired an MA Honours degree in history of art with languages at Edinburgh University and has recently started work with a marketing company.

Samantha Holmes
Lucinda



Maureen Cochrane
Cinderella's Stepmother

Wife of Alan, Maureen made her first solo stage appearance at the age of four in the Usher Hall, singing and dancing **Chinatown**. The difficulty since then has been keeping her off the stage as she has appeared in hundreds of plays and pantomimes in addition to directing, mainly with Edinburgh People's Theatre. Favourite roles include *Dolly Levi* in **The Matchmaker** and *Mrs. Malaprop* in **The Rivals**. This show marks her 35th year on the Fringe.

During the day Maureen counts sheep and cattle on behalf of chartered accountants, Grant Thornton. She lists her hobbies as eating, drinking and reading diet books — whilst her passion (apart from Alan) is cuddling dogs.

Mrs. Dumbreck will no doubt be relieved to hear that Susan is NOT a method actress and that there are no buns in her wee girl's oven!

A native of Kirkcaldy, Susan has lived in Edinburgh for three years. As a clerical assistant at Edinburgh University's sports centre there's no excuse for Susan not keeping fit. She therefore spends part of her free time pretending to lift weights in the gym.

On the theatrical side she has been treading the boards since the age of ten, notching up appearances in 15 musicals. Favourite roles include *Margo* in **Applause**, *Flo* in **Half A Sixpence** and *Eliza* in EMT's 1990 King's Theatre production of **My Fair Lady**.

Susan is on the reserve list for the Guildford School of Acting, but is unable to obtain a grant to cover the course fees. If there happen to be any sugar-daddies interested in giving her a helping hand ...

Susan Dumbreck
Baker's Wife



Pearl Sinclair
Cinderella's Mother
Granny
Giantess

During her recent job interview with the civil service, it seems unlikely that Pearl would have mentioned the glowing reference she received from Britain's most famous madame, Cynthia Payne. Her opinion that Pearl would be ideal to keep a brothel might not have impressed! Pearl got the job and now works in the Scottish Office.

Madam Cyn's comments came after watching Pearl's performance last year as Miss Mona in **The Best Little Whorehouse in Texas**. She previously appeared in the Fringe in **Cowardy Custard** with Edinburgh Graduate Theatre.

A member of Southern Light Opera since 1969, Pearl has played principal and chorus parts in several of their productions and has appeared in various plays with their drama section. She also appears with the Edinburgh Music Theatre Company and played the title role in their King's Theatre production of **Carmen**.

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Bassoon
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French Horn
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Synthesiser
Shona McLuskie

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